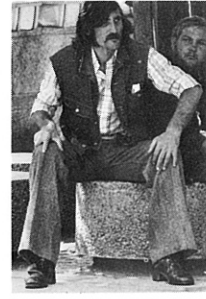


Marianne Wex

‘LET’S TAKE BACK OUR SPACE’

“Female” and “Male” Body Language as a Result of Patriarchal Structures



with 2037 photographs

In the second part of the book:

Man's struggle against womanpower and the effects upon body language throughout the course of history.



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‘LET’S TAKE BACK OUR SPACE’

“Female” and “Male” Body Language as a Result of Patriarchal Structures

First printing, 1979

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Foreword

During the course of the last few years, I have developed an interest in "female" and "male" body language that I, in my work as a painter, have observed in myself and my environment. Gradually, it became clear to me that through painting I would not be able to get beyond the basic patterns of these body postures. Because of this, I began to take pictures of women and men: sitting on benches, waiting to cross the street, lying on the beach, etc.

By body language, I mean all body movements that we make in our daily lives: from the way we walk, sit, stand, lie, to our facial expressions. I see these mostly unconscious actions as essential parts of our communication. I differentiate between: postures that are not in connection with spoken language; gestures that accompany the spoken language, and generally unconscious movements, determined by intentions and necessities (like waving, how people touch each other, the handling of machines, etc.). Because I was not so much concerned with the conscious poses, but rather with the involuntary and unconscious, I tried not to be noticed while taking pictures.

This project was originally shown as a photo exhibition in 1977 in the "Neue Gesellschaft für Bildende Künste" (New Society of Creative Arts) in Berlin in connection with the show "Women Artists International 1877 to 1977".

In 1974, I began to systematically photograph women and men in my environment in Hamburg, West Germany, although I had already been intensively concerned myself with the concept of 'body language' since the beginning of the seventies.

Train stations — standing by one track and looking over at the next — presented a good possibility for doing this.

Before starting to photograph, I did not have any particular criteria, I shot everything that I found, as I did not want to restrict my work to any specific posture.

After I had taken 2,500 to 3,000 shots of body postures, I began to sort the shots according to sex and then according to identical or similar positions. In this way I built groups. I began dividing into leg- and arm-groups, and then subdivided again into foot-, knee-, hip-, elbow-, hand-, shoulder- and head-positions.

As I realized how impressive and instructive it is seeing the sex-based body postures in as many different positions as possible, and then how important it is to see larger groups of practically identical postures together in order to be able to even recognize a basic pattern, I gathered another 2,500 photographs.

I sorted the groups in such a way that the upper rows consisted of "masculine" and those underneath, of "feminine" postures. I chose this grouping because it appropriately mirrors patriarchal power structures.

Surely even 5,000 to 6,000 photos (not including those in the historical section) are too few pictures for showing an anywhere near complete picture of all the variations of our body language; yet the great extent to which our body language depends upon our gender roles is clearly visible.

At the same time, I photographed many examples of body postures from the media (magazines, catalogues, television — both advertisements and the editorial sections) that fulfill an important function for us in their role as models. I then compared these more consciously assumed poses with the unconsciously assumed postures, and came to the conclusion that there are hardly any differences.

In this project, I have not taken into account the individual psychological viewpoint. It was of primary importance to me to learn more about the sex-based primary patterns of the socialization of women and men in the patriarchy today.

Every private experience that we have, however mundane, is mainly determined by our upbringing as a woman or man. Because of this, I find all research misleading, especially in the field of communi-

cations, regardless whether it be body-language, word-language or other forms of behavioural expression, if the basic assumption is that it is a "human" problem or question, instead of problems of men and women (although this may barely be evident at first glance). This is also true for children – girls and boys.



Advertisement
for men's
clothing by
Rodier Monsieur
Spiegel 10/1974

Advertisement
text:
Left: A collar
that chokes,
socks that
pinch: trousers
that one cannot
sit in: a suitcoat
that leaves no
freedom of
movement.

Right: A shirt
by Rodier
Monsieur. Socks
by Rodier Mon-
sieur. Trousers
by Rodier Mon-
sieur. A suitcoat
by Rodier Mon-
sieur. The man
feels comfort-
able.

The general characteristics of women's body postures are: legs held close together, feet either straight or turned slightly inward, arms held close to the body. In

short, the woman makes herself small and narrow, and takes up little space.

The general characteristics of male body postures are; legs far apart, feet turned outwards, the arms held at a distance from the body. In short, the man takes up space and generally takes up significantly more space than the woman.

According to my research, the text and picture of the advertisement (excerpt) prototypically illustrates the socially acceptable realm of movement for men and women.

I presume that women and men are taught to move differently beginning at a very young age, and that this "male" or "female" body language is connected with all other "male" or "female" role typing. Thus, body language communicates characteristics and conditioning of the "weak" as well as the "strong" sex and is so used to fortify the male/female hierarchy. The way that we move our body – how we sit, stand, walk – signals whether we are man or woman, and expresses in general that men have a greater freedom of movement – this is also to be understood figuratively – than women have.

A woman keeps her arms and legs close to her body, thereby making herself thin, small, dainty, harmless, and submissive. This expresses her proffering of herself, her introversion, her self-concealment, timidity and fearfulness.



Dick und Doof
(Laurel and Hardy)
Hamburger Abendblatt
Dec. 30, 1975

Here, Laurel and Hardy (in German they are called "Fat and Dumb") typify sex roles in their body language. "Dumb" (Stan) signals his "dumb"-ness through a "feminine" body pose: the arms close to his body, hands folded together in his lap, knees pressed together, and toes turned inward.

"Fat" (Ollie) emphasizes his dominance, his scorn and ridicule through his broad "masculine" posture.

I see here a direct connection to Phyllis Chessler's statement in her book, *Women & Madness* (1): "Men are generally allowed a greater range of 'acceptable' behaviours than are women." She goes on to describe how the limitation of women on all levels is reflected in their illnesses: "Suicide attempts, anxiety, paranoia, frigidity, insomnia, depression, etc. 'Depression' rather than 'aggression' is the female response to disappointment or loss."

Verena Stefan illustrates this limiting of woman in her book *Häutungen* (Shedding) as each of us experience daily:

"The master of the world sits opposite me in the subway. Four men on a seat which has room for five, legs sprawled, padded shoulders, hands resting on their knees, fingers spread apart. To my right and my left, male legs, firmly planted. I am sitting close up to myself, knees pressed tightly together. They are only supposed to keep their legs together. They are only supposed to spread them for the total stranger called

gynecologist, and for the man with whom woman shares her bed. The rest of the time, legs are supposed to be kept together. The appropriate muscles are to be held tensed all day long. I close my eyes. To cast off this repressive posture! To act as though I could sit unhassled with legs relaxed."

Exceptions and observations that I could not take pictures of.

In general, I observed during my research that those postures typical for women (the arms and legs held close to the body, the feet turned inward) were also present in men: but these were young boys, or very old or obviously underprivileged men. That is to say: the body posture of socially weak males is similar to the general posture of females.

By changing the emphasis of my research from a sex-based to an age and class definition (which is far beyond my possibilities at the moment), I could make another observation, namely that women, especially those from the so-called lower classes, as they became older, were not so susceptible to their conditioning as were women of the so-called upper classes.

The older women of the 'lower'

classes stand and sit broader — more sprawled-out, wide-legged, holding their arms more loosely, especially when they are alone, or together with other women. Only in social situations, family reunions or other kinds of parties, did they "behave" themselves again.

On the whole, of all classes, the younger women between 15 and 25 years of age appear to be the most conforming in their body postures. Apparently the pressure — that is, the general patriarchal expectations — to conform to the image of the "real" woman is the strongest among young women.



Stern 21/22, 1976
Photo: Beate
Hansen

It is these women who are the most exposed to the aggressive masculine sexuality.

It is also important for the "disciplining" of these women that the wide-legged, comfortable postures are taboo, in that they are used by the male-dominated media as unmistakable proffering poses for the male sexual consumption.

See photo page 7.

Most of the exceptions to the "female" patterns in younger women which I observed were in women's centers and at universities.

On the whole, women's body postures seemed to depend on whether or not men were present. When women are among themselves, their postures appear much more relaxed. However, as soon as a man appears, there is an immediate change in the facial expression and body posture. It all appears more strained. In the case of men, it seems that the typically impressive poses are just as important when the men are among themselves as when they try to impress women.

I have based my project on established patterns of research and have been most certainly influenced, among other things, by

communications research, psychology, especially perception psychology and also by semiotics (theory of signs and symbols) particularly in light of dialectic materialism. Although all of these have influenced me, and all are part of my seeing, feeling and thinking, I no longer wish to compartmentalize and want to present my project as an integrated whole.

Many other observations and experiences that I made during this project could not be photographed. I believe that it does help to understand if I explain it a bit more here.

For example, I remember last summer as small girls played "walk dainty like a princess" out in front of our house, walking on the inner edges of their feet. Or how small boys not only practiced the use of firearms, but also played "threatening", in that they stood on the outside edges of their feet, the arms bent slightly away from their body, approaching each other, looking fierce and at the same time obviously finding themselves quite funny.

Having seen things like this, I ask myself if being bow-legged or knock-kneed is not a result of our conditioning to be "feminine" or

"masculine".

Another example: A sign for masculinity is a well-defined lower jaw. I frequently observed men and boys unconsciously grinding their teeth, thus strengthening and emphasizing their jaw muscles. Here I also see a connection between socialization and the physical results.

It is surely important to learn more about and become more aware of these connections. With the large amount of feminist research by women in all fields in recent years, we will be discovering more on all levels.

My Language

A number of years ago, I was asked at the HbK (Hochschule für bildende Künste = School of Fine Arts) in a questionnaire to explain my field of interest. At the time, I expressed myself like this: *"The theme of my project deals with the phenomena of prefabricated realities. Implications, presentations, and objects find their expression in a letteristic picture-poetry, in concept and symbol, in picture- and word-signs. Abstractions and reductions make*

the possibilities of association to consumer iconography, consumer aesthetics and trivial literature possible."

Following male models, I had obviously learned this meaningless, competent and objective-sounding way of lining up words together "really well".

Today when I try to write something, I still catch myself, pencil in hand, falling into this particular way of expressing myself, which I never consciously learned. What comes out now is no longer as sophisticated as before, but I still feel branded by this internalized basic pattern, in spite of all attempts to overcome it. Surely these difficulties are related to other behavior and perceptive structures determined by my outside world.

I also find it increasingly difficult to read texts from others in which the author does not become visible as a person, by way of expression or by limiting herself to a single field — cut off from so-called personal involvement. Thus, even fields that actually would interest me become distorted through apparent objectivity, and so become empty phrases.

True objectivity exists only as an abstract formula but not in ac-

tive human relationships. These so-called personal feelings are important precisely in order to learn about human relations.

For quite a while, through cybernetics, it has become apparent to what extent research results are influenced by the choice of question posed and by subjectivity in general.

Because the system of separating and dividing is a basic supporting factor of patriarchal power structures, the news, for example, is shown without relating it to its surroundings; knowledge is gathered in single fields without checking the relationships between the individual fields. And all of this happens while bracketing out the so-called personal feelings. Because of this, many fields, including the field of cybernetics, although producing new knowledge, do not cause change.

I am attempting to stay continuously with my own feelings, and to show them clearly.

cybernetics: the science of communication and control theory that is concerned esp. with the comparative study of automatic control systems (as the nervous system and brain and mechanical-electrical communication systems).
(Webster)

A general term for a field of research that sets up comparative observations about the regulation and control mechanisms in biology, technology and sociology.
(Marianne)

Leg and feet positions

1



2



3



4



5



6



7



8



9



10



11



12



13



14

The most common leg and foot positions of men are those with the thighs wide apart and the toes pointing outward.

15



16



Exceptions

Singer Jackie Carter
Photo: H. E. Lehmann
Hamburger Abendblatt
March 28/29, 1976
17

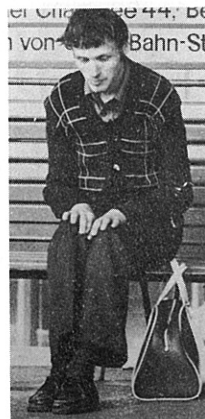


Actress
Brigitte Bardot
Club International
18



In the media, women are also shown in all "masculine" poses, but then clearly in a sexual proffering position for man.

Women sit mostly with legs and feet tight together.



19



20

Exceptions.

Both persons appeared in their whole aura to be underprivileged. (The younger man barely had his motions under control.)

Leg and feet positions

Contractor Kun
Stern 38/1974
21



R. W. Fassbinder
in the film Katzelmacher
Spiegel 38/1973
22



Contractor Schickedanz
Spiegel 4/1975
23



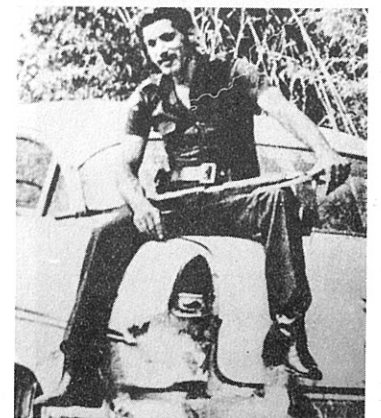
Politician
Walter Leisler Kiep
Spiegel 10/1976
24



Building contractor Rüter
Spiegel 23/1973
25



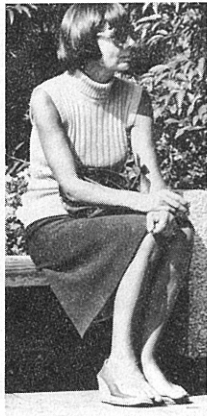
Spiegel 41/1975
26



27



28



29



30
Queen Juliane
Spiegel 8/1976



31
Mrs. Heinemann
Spiegel 42/1973



32
Spiegel 22/1976



33
Mrs. Gierke
Photo: Fred Ihr
Stern 24/1976



34
At Princess Beatrix'
engagement party
Spiegel 8/1976



35
Actress
Romy Schneider
Stern 47/1975

Men portray themselves in their media in the same way as one sees them in the outside world – with thighs far apart. Some of the poses you see here are more emphasized.

I found that pictures of women in the media also have the close-together leg and feet positions. Only in pictures 32 and 34 do the tips of the feet point outwards.



36
In: Funkuhr 34/1975
Caption: Helga Feddersen becomes the new wife of 'Ekel Alfred' (= 'disgusting Alfred', equivalent to Archie Bunker)



37
Actors Helga Feddersen and Heinz Schubert
Fernsehwoche 47/1976

In German, appropriate to the "masculine" wide poses, the man is addressed as 'Herr' (= master), while the woman is addressed as 'Frau' (= woman) or Fräulein (literally, little woman) – so that also on this level, the higher position of the man is once again confirmed.

Regardless whether the woman is wearing a skirt or pants, it seems to me that she is more influenced by her unconscious social conditioning.



Up until the age of 10, I find that sex-based body language is scarcely developed.

*The singing duo Simone and Schorschi in
the television documentary 'Sehsack'
Spiegel 39/1972
39*



*In media images,
even the young-
est are already
trained to have
the "proper"
carriage.*

Leg and feet positions

40



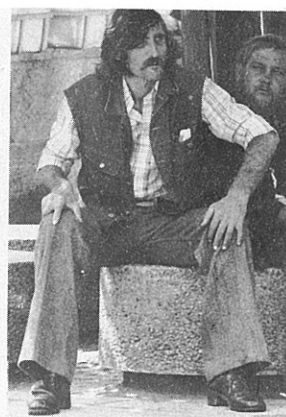
41



42



43



44



45



46



47



48



49



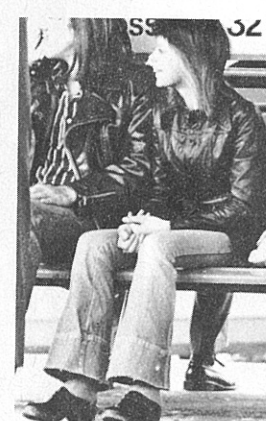
50



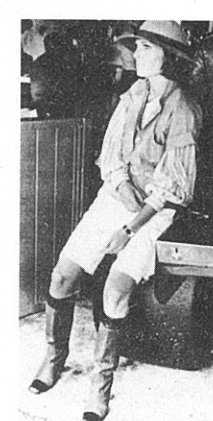
51



52



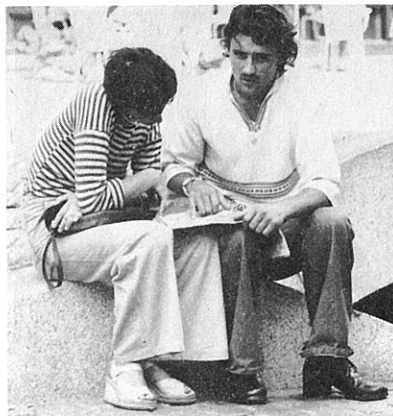
53



54
M. Reininghaus
Photo: dpa
Stern 3/1976

Since there is little variation in male postures, here are merely more examples.

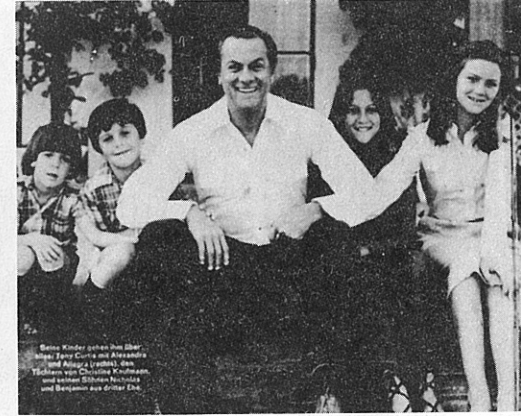
Rarely ever are the knees of the women wider apart than here. But even here, the toes are rarely pointed outwards.



55



56



57
Leslie and Tony Curtis
Photo: Klaus Aufdembrinke
Frau im Spiegel 2/1978

Couples

The hierarchy man/woman is clearly signaled through body language.

Leg and feet positions

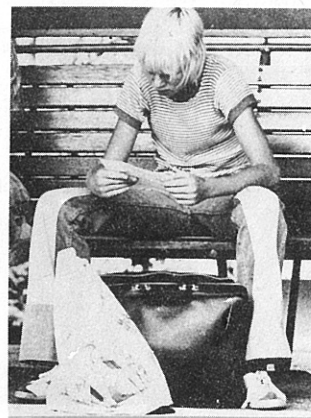
58



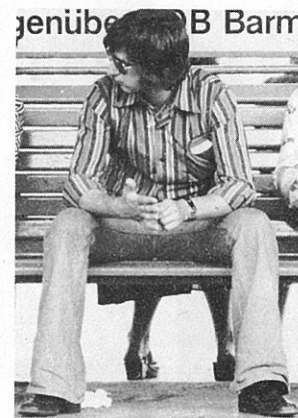
59



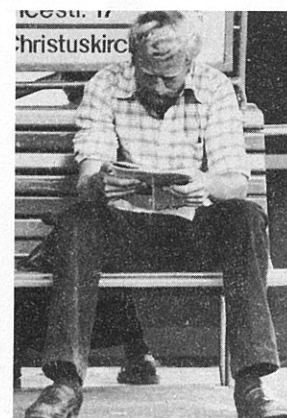
60



61



62



63



64



65



66



67



68
Advertisement for
Hamburg Tip
(a weekly guide to
Hamburg) (excerpt)
on a billboard 1976.



69
Stern 16/1976



70
Advertisement for
Himolla upholstery
Spiegel 43/1977

And here once again, the classic broad poses of men.

Women frequently sit with their legs at an angle, mostly with their feet together.



71
Advertisement for car seat upholstery
Customagic
Stern 21/22 1976



72
Politician Khrushchev
and Jacqueline Kennedy
Spiegel 20/1974



73

Couples in which the women are seated in this typical 'angled' leg position. Here, once again, the different social status of the different sexes is illustrated clearly through the body language.

Leg and feet positions

74



75



76



Member of the E-Street Band
Das Freizeitmagazin
52/1975
77



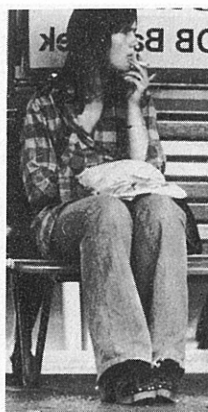
Physician Williams
Spiegel 48/1973
78



Spiegel 16/1973
79



80



81



82



83



84



85



86



87

88

A variation: Here too, the thighs are wide apart, although the feet are close together – but the toes, as usual among men, are pointing outwards.



89



90



91



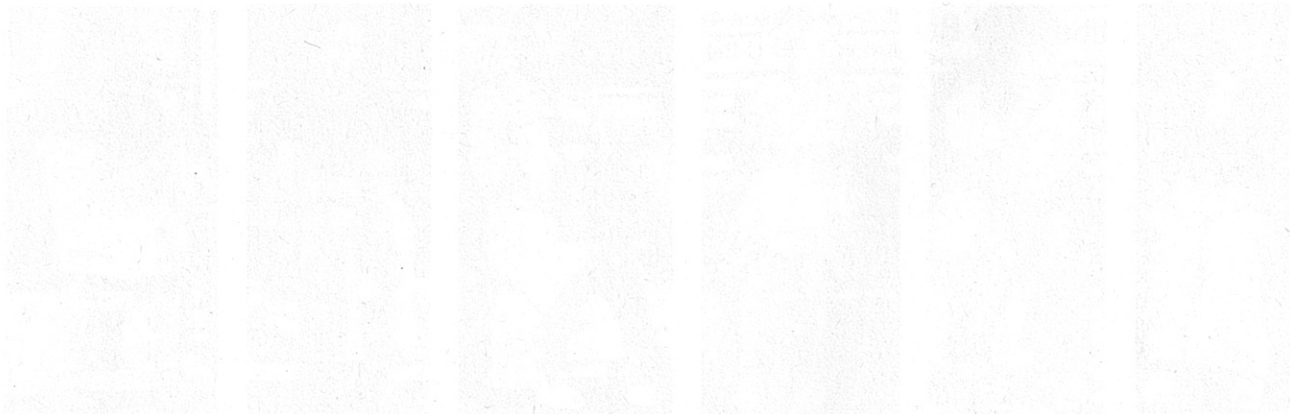
Most of the exceptions I found were among older women of so-called lower classes. It does not seem to matter much if one is wearing a dress or a skirt.

Advertisement for Rillos
filter cigarillos
Spiegel 22/1975
92



An example out of the media of this "masculine" posture.

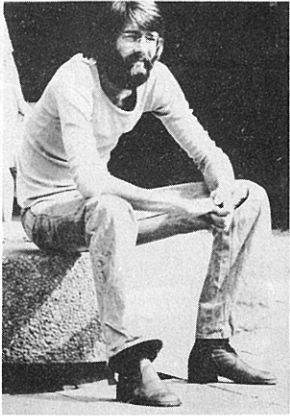
Here the typical narrow leg position of women with the toes pointing inward. A position of submissiveness, that is still taught today to women in Japan.



As I already mentioned, women are sometimes shown in "masculine" positions in the media – however, exclusively in unmistakable proffering poses for male sex consumption. However, I will show just a few examples of these proffering poses.

Leg and feet positions

93



94



95



96



Man in Reykjavik
Spiegel 52/1975
97



Advertisement for Bronco
Jeans, G. D. Bücking GmbH,
Alsfeld
Stern 18/1976
98



Spiegel 25/1973
99



von der U-Bahn-Station



100



101



102



103



104



105



106



107



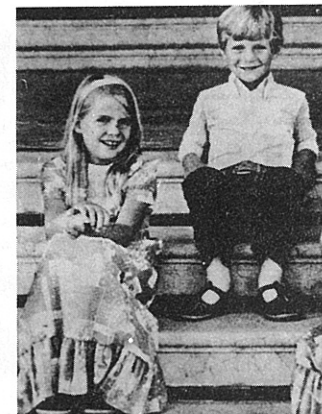
108

Christa Siems
actress,
Conti Press
Hamburger Abend-
blatt, March 20/21, 1976

Here another variation of the postures on the previous pages: calves and thighs spread open widely, but the feet not quite so close together, the tips of the toes still point outwards.

These are also variations of the previous postures: the knees are close together, the toes point inward, but the feet themselves are slightly farther apart.

The children of
Juan Carlos of Spain
Neue Revue 49/1975
Photo: Action Press
109



The positions of these children already show the posture patterns – the narrow for the girl and the spread out posture for the boy.



Once again, as shown in the foreword, Laurel and Hardy, with Stan in the position of the dummy, the victim, as the women on the facing page.

110
Dick und Doof
(Laurel and Hardy)
Hamburger Abendblatt
Dec. 30, 1975

Striking trashmen in Wolfsburg
 Spiegel 38/1973
 111



112



113



114



115



116



117



118



119

*A group picture
as comparison.*

*When the legs
are open beyond
a certain point,
most women
seem to turn
their feet auto-
matically in-
wards. This posi-
tioning of the
feet is still
taught today
to women of
Japan as a ges-
ture of humility
before men.*



120

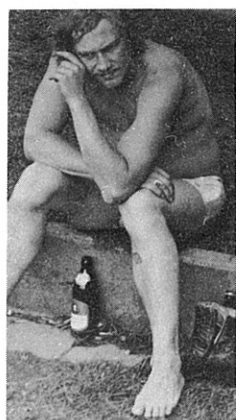
Exception.

*I also found this
position in a
man of apparent-
ly lower social
status. The
patriarchal up-
bringing is based
upon the idea
that women
learn to react to
fear in such a
way that they
learn to draw
back and to sub-
ordinate, while*

*men learn to
compensate their
fear through
dominant
behavior. Not
until the situa-
tion becomes so
threatening so
that it is similar
to the daily
situation of
women does the
behavior of men
begin to become
more and more
similar to that of
women.*

Leg and feet positions

121



122



123



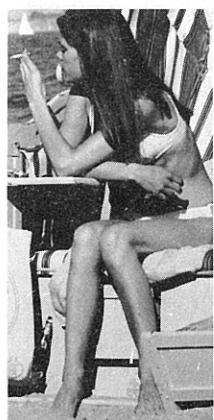
124



125



Hör Zu 45/1975
126



127



128



129



130



131



132



133



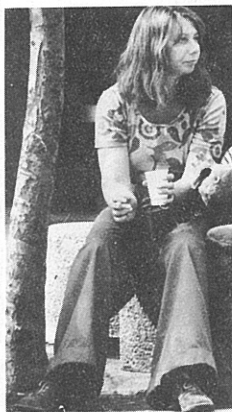
134



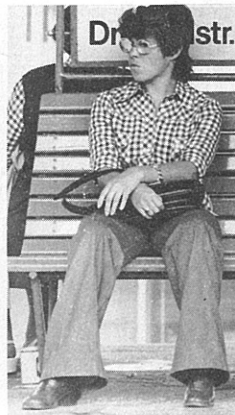
135

136

In this position, the feet are somewhat farther apart than the knees; the toes again point outward.



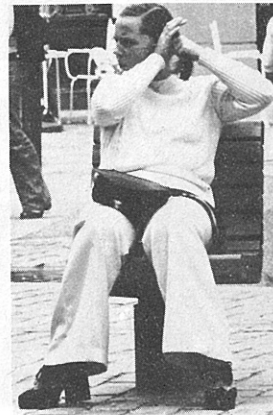
137



138



139



At first glance, these appear to be exceptions, as the knees and feet are relatively far apart. But the knee positions are still relatively close together.

The basic position of the women here is the same, except that the knees are close together, and the toes, except in picture 132, are not pointing outward.



140

Exception

In this position, a man of lower social status.



141
Front cover of
Das da 2/1976



142
Stern 39/1975

A "feminine" pose is used here in an exaggerated form as a proffering pose for men.



143
8th century IOT
The capture of Christ
Book of Kells,
Dublin

(IOT = in our time reckoning)

Here Christ at his capture in the same narrow, fear-determined position while being persecuted.

Leg and feet positions

144



145



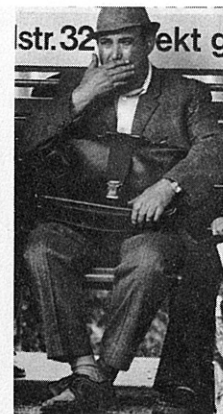
146



147



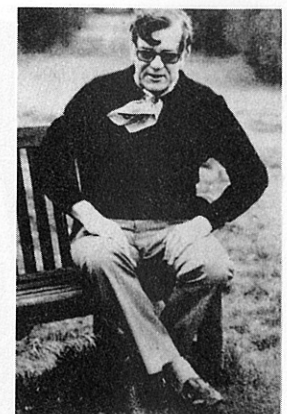
148



Politician Schmidt
Spiegel 2/1974
149



Author
Morris L. West
Spiegel 5/1975
150



151



152



153



154
Advertisement of
Himolla Upholstery
Spiegel 43/1974



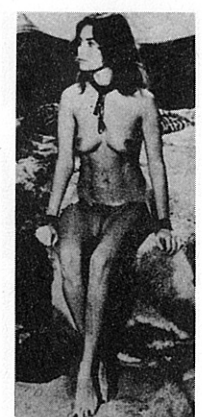
155
Neues Blatt
39/1975



156
Princess Beatrix
Spiegel 8/1976



157
Advertisement for
Scholl shoes
Brigitte
25/1975



158
Corinne Clery in
"The Story of O"
Spiegel 38/1975

Another variation of the "masculine" spread out position, here with crossed feet.

159



160



Exceptions:

I once again found them among women of the so-called lower classes. I was repeatedly surprised to see to what extent these women overstepped the norms for "feminine" postures. Probably because of the pressure of

their social situation, they are aware, even if not consciously, that they are not going to gain anything through the rigors of "feminine" posture. Their situation can scarcely be covered up by "sharing" a man's status.

The women here show the same basic position, but again the knees are held closer together, and the feet mostly crossed so that one foot is slightly forward. The position as a whole works more diminished, cute, and especially in comparison to the men, harmless.

Leg and feet positions

161



162



163



164



165



166



167



168



169



170



171



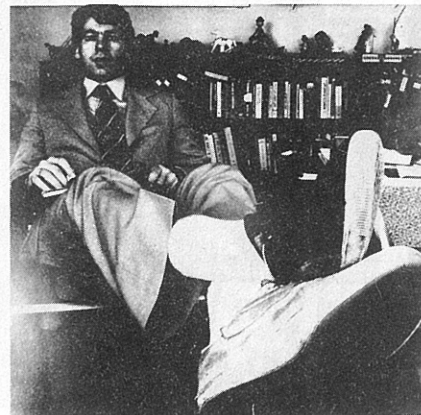
172

An especially casual posture, the feet crossed over and stretched out in front of them, the torso leaned back, relaxed.

Spiegel 5/1976
173



Photo: Duane Michals
Esquire Oct. 1975
174



Advertisement for
York cigarettes
Spiegel 41/1972
175



Variations.

Here some of the impressive poses of men in the very casual look.

The legs of the women are generally not stretched out as far, and the torso is more upright, so that even in this position they seem more under control and not really relaxed. It is also striking that there were scarcely any younger women in this position, since they, as

said, hold most strictly to the "feminine" patterns.



This position was once again used in the media as a proffering position for men – standing out especially in contrast to the above row, which can scarcely be seen as a proffering position for women.

176
Advertisement for
lingerie and girdles
Karstadt circular,
H.W.A. 4

Leg and feet positions

177



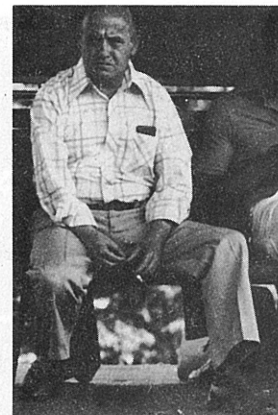
178



179



180



Lufthansa
advertisement
Spiegel 33/1972
181



BJA (similar to the FBI,
boss Herold
Spiegel 33/1972
182



Bravo 18/1975
Photo: D. Zill
183



184



185



186



187



188
From a flyer:
"Badefreuden" 1976
Jaeger & Mirow



189
Advertisement for
Pohlschröder office
furniture
Spiegel 42/1973



190
Advertisement for
Fleurop
Brigitte 9/1976



191
Lawyer
Gisela Wild and son
Spiegel 46/1973

192

One leg forward, one back – this position too is broad, the toes pointing outward.



193



194



Women in similar positions, not quite meeting the "feminine" ideal.

One leg forward, one leg back. As usual, the knees are together and only in picture 188 are the toes turned slightly outward. Picture 191 demonstrates the hierarchy that is already there between the boy and the woman.



195



196



197
Tennis players
I. Connors and
Chris Everts
Stern 28/1975



198
Victim of the job ban
Anne Lenhart
Stern 49/1975



199
Photo: Pasrtory
Quick 13/1976



200
Camera flyer
Olympus Optical
GmbH Hamburg

Here a variation of the same position with the feet/toes turned inward.

Leg and feet positions.

201



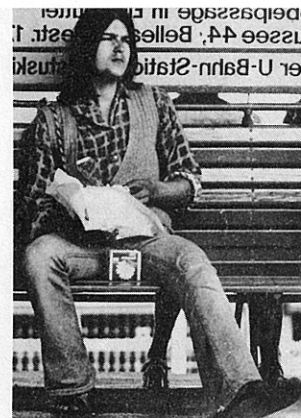
202



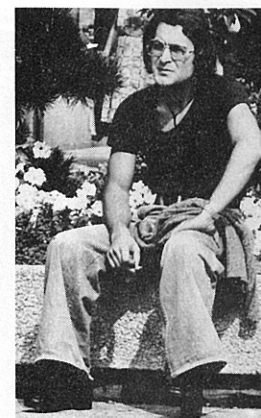
203



204



205



206



207



208



209



210



211

212

A variation of the previous position, with one foot resting on the heel.



213



214



215



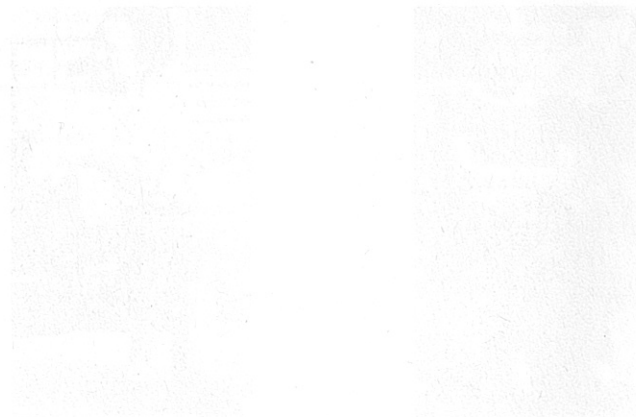
216



Exceptions.

As usual, it is the older women of the so-called lower classes that demonstrate the exceptions.

This position appears as often in women, except that, as always, the knees and feet are held closely together.

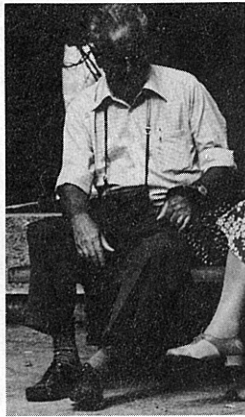


Leg and feet positions

217



218



219



PR expert Gerken
Spiegel 18/1974
220



Warren Beatty
Bolero Nov. 2, 1975
221



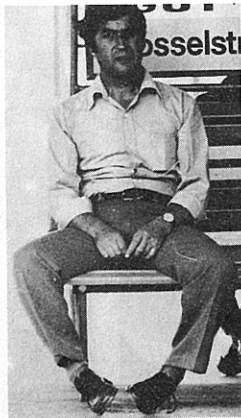
222



223

224

In this position, as always a broad male position, one ankle is bent inward.



225



226



227



This variation works even more casual, as both feet are turned outward at the ankles.

A similar position, in the narrow form, in which the women generally bend the foot inwards.



This "masculine" position is once again only used in the male-controlled media as a clear proffering position.

228

*Photo: Ammon Bar-Tur
Club International*

Leg and feet positions

229



Advertisement for Nino-
Moden (clothes)
Spiegel 37/1972
230



Soccer player Breitner
Spiegel 48/1974
231



Singer Roger Daltrey
Stern 26/1976
232



Businessman L. Kirch
Spiegel 19/1976
233



234



235



236



237



238



239



240

With both legs fully stretched out, the man spreads himself out, most "impressively".

When women stretch both legs out fully so that the feet rest on the heels, they keep their legs closer together, and the tips of the feet remain straight. Only two women in this row (picture 234 and 237) lean back at all, so that even in this position they hardly seem

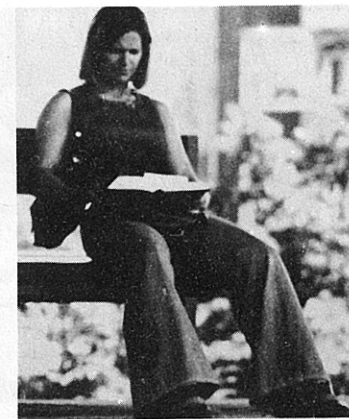
to be comfortable, although it looks as if the women would like to relax.



241



242



243

Variation.

Here a variation where the heels stand flat on the ground.

Leg and feet positions

244



245



246



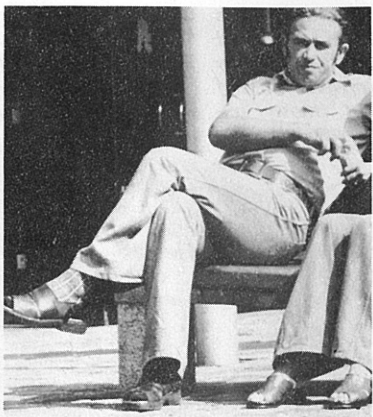
247



248



249



250



251



252



253



254



255



256



257

*Even sitting with
crossed legs, men
manage to make
themselves
broader than
women.*



Exception

*Women also sit
in this position
as narrowly as
possible.*



Exception.

*Here once again,
an underprivi-
leged man as the
exception.*



260
Race car driver N. Lauda
with M. Reinighaus
Stern 3/1976



261
Photo: Bartel
Bunte 22/1976

Couples.

*The hierarchy
man/woman is
signalled con-
sistently with
the help of body
language in all
positions, with
only a few
exceptions.*

Leg and feet positions

Politician Genscher
Praline 40/1975
262



Pawn shop owner
J. Reichardt
Stern 4/1975
263



Manfred Köhnlechner
Spiegel 9/1974
264



General governor Kerr
Spiegel 9/1974
265



TV moderator
R. Münchenhagen
Photo: R. Joedecke
Brigitte 4/1974
266



Racist from Queens,
Archie Bunker
Spiegel 12/1974
267



268



269
Advertisement for
Medicus shoes,
Nuremberg
Brigitte 4/1976



270
Actress
Zsa Zsa Gabor
Hot 12/1975



271
Advertisement for
Lufthansa
Spiegel 25/1975



272
Advertisement as picture
269



273
Porno magazine
Club Caprice Nr. 5



274
Car advertisement
for Mini/Leyland
Stern 21/22, 1976

This "masculine" position is to be found in the outside world as well as in the media.

'Angling' the legs that are crossed is something that appeared much more frequently in the media than in the 'real' world. I did not find this position anywhere among men, even though I at some point found almost all other positions, even the narrowest. It appears that this particular position of humility and submissiveness is too strongly a proferring pose, not to mention the homosexual implications, so that even a socially underprivileged man would not take it.



Couple

Once again expressed through body language, the male/female hierarchy.

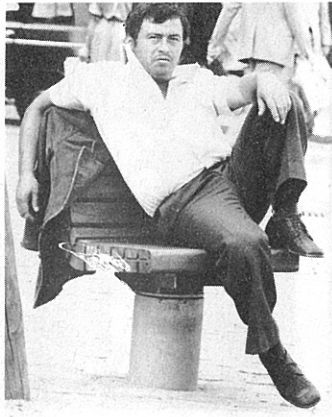
275
Advertisement for
Lufthansa
Spiegel 25/1974

Leg and feet positions

276



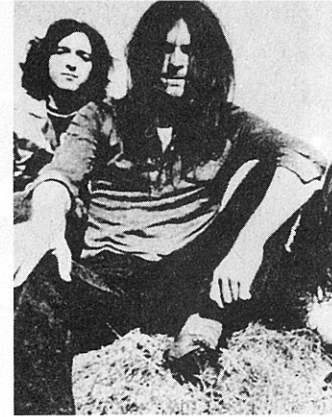
277



278



Member of the rock band
Can
Spiegel 39/1972
279



FBI-boss Ruckelshaus
Spiegel 21/1973
280



281



282



283



284



285



286
Hamburg Abendblatt
Jan. 17/18, 1976



287
Neues Blatt 39/1975



288
Transsexual Jan Morris
Spiegel 21/1974

The man not only makes himself comfortable, he also demonstrates that he can afford to do this in that he assumes particularly casual poses.

Another position that clearly signals the diminutive position of women, as almost always in women, the legs close together, with one foot cocked behind the other.

289



Exception.

I never found this position in the media, at the most, a gross distortion of it as a proffering position.

Leg and feet positions

290



291



292



293



294



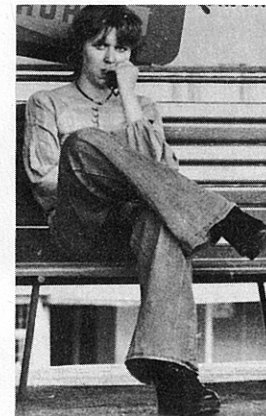
295



296



297



298

299

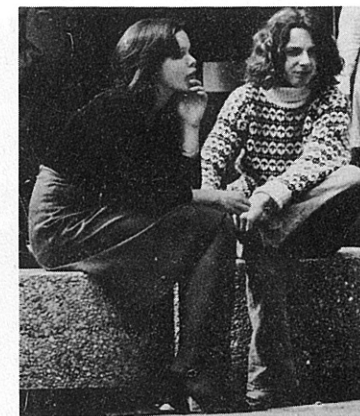
*Laying one foot
on the knee of
the other leg is
another
frequently ob-
served position
in men.*



300



301



Couples.

*Nowhere did I
find a woman in
this broad posi-
tion sitting next
to a man who
himself was
sitting in a
similarly broad
position. The
hierarchy in
body language is
consistently ad-
hered to.*

*I also found this
position among
younger women,
although rarely.
It is the only
exception, that
was not among
older women of
the so-called
lower classes,
and I only ob-
served it among
women wearing
pants.*



Variation.



302

Leg and feet positions

Chief editor
Peter Merseburger
Photo: dpa, Ruetz
Brigitte 25/1975
303



Plainclothesmen in
Hamburg
Spiegel 1/1975
304



Advertisement for
"Handelsblatt"
Spiegel 3/1976
305



Photo: National Lampoon
Pardon 2/1976
306



Politician
Karl Schiller
Photo: Stefan Moses
Stern 1/1969
307



Fiat administrator
Umberto Agnelli
Spiegel 13/1974
308



309
Advertisement for
Agfa cassettes
Stern 12/1976

*It appears that
this pose is also
especially well
liked in the
media.*

*Even in the
proffering pose,
this position is
rarely used in
the male
dominated
media.*

*Photo: Lothar Kroehn
Neue Revue 13/1976
310*



Couples.

*He may well be
knitting, but the
hierarchy is
maintained
through his pose.*

Arm and hand positions

1



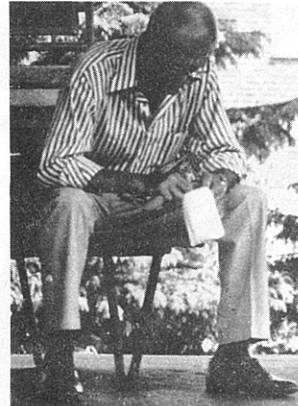
2



3



4



5



6



7



8



9



10



11



12



13



14

Men frequently sit with their arms far away from their body, resting them comfortably on their spread open thighs.

15



16



Exceptions

Women mostly hold their arms tightly at their sides and sit straight, whereby the purse seems to play an important role in the positioning of the arms.



17



18
Advertisement for
Clarks Shoes Ltd.
Spiegel 40/1972

Similar to the woman with her purse, the man uses his cane (umbrellas) to support his arms – but as usual creates an “impressive” image.



19
Out of a family album

From the positions of these older people, one can clearly see that the canes scarcely play a role in the positions of the women, quite contrary to the men.

20



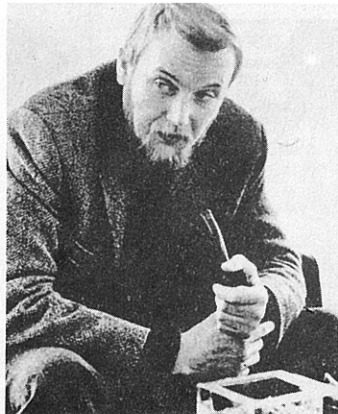
21



Politician Honnecker
Spiegel 52/1973
23



Politician Zinn
Spiegel 11/1973
24



Politician Rohde
Spiegel 5/1976
25



57
R. 57



26



27



28



29



30



31



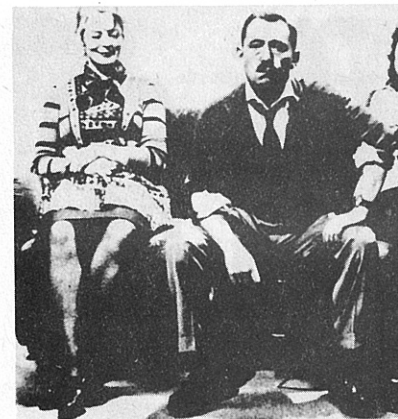
32



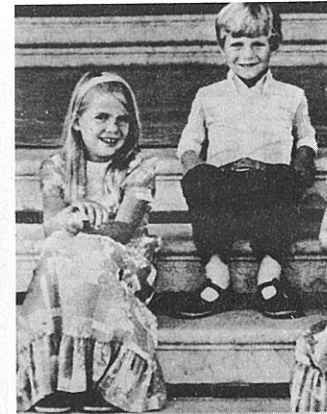
33

Here again, a typically male arm pose, as seen in the media.

In this variation of the narrow arm position, the women have crossed their hands on their purses.



36
TV-*"Disgusting Alfred and wife"*
Spiegel 38/1977



37
Children of
Juan Carlos of Spain
Neue Revue 49/1975
Photo: Action Press

Couples.

Beginning as children, men are encouraged on all levels to make themselves broad, especially in front of women while the intimidation of women leads them to take up as little space as possible.

Arm and hand positions

36



37



Film director I. Bergman
Spiegel 21/1975
38



Politician W. Brandt
Spiegel 50/1972
39



Man in Reykjavik
Spiegel 52/1975
40



Warren Beatty
Bolero Nov. 2, 1975
41



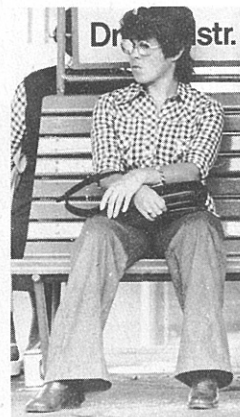
42



43



44



45



46



47
In Reykjavik
Spiegel 52/1975



48
Fachkontakt
2/1976
Photo: A. Kayser



49
Deutsches
King
11/1975

One arm with a casually dangling hand, resting on one knee of the straddled legs demonstrates another of the male superiority poses.

1497 IOT
Tomb of the
Deacon B. v.
Breidenbach,
Mainz cathedrale
50



1420/30 IOT
Tombstone of
U. Kastenmayer,
Straubing,
parish church.
51



Around 1498 IOT
Relief by
Hans Seyfer,
Worms cathedrale
52



This position that not only shows passivity and humility, but also total impassivity, was used in former centuries as the position in which the dead were buried.

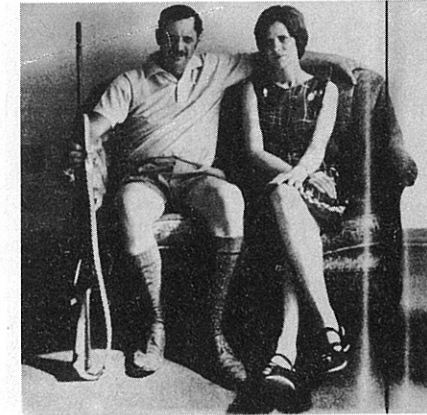
Frequently women sit with crossed arms.



53

Exception.

As already mentioned, "feminine" postures are almost exclusively to be seen among the socially weak men.



54
Photo: Kenneth Griffith,
Eve Arnold/Magnum
Stern 50/1977

Couples.

Once again with the arms of the woman crossed. Another distinct example of the hierarchy between man and woman expressed through body language – note how it is especially underlined by the gun.

(BOT = before our time reckoning,
IOT = in our time reckoning)

Arm and hand positions

Scene from
"Oh! Calcutta!"
Spiegel 10/1973
55



56



Stern 24/1976
57



Porsche boss Porsche
Spiegel 47/1975
58



Don Juan de Bourbon
Spiegel 44/1975
59



Building contractor Mosch
Spiegel 43/1974
60



61



62



63



64



65



66



67



68

Here a variation of the previous "masculine" postures, in which both lower arms and hands are laid casually on the spread legs.

Two more especially typical variations of the narrow arm positions, where the women are holding their purses.



69



70



71

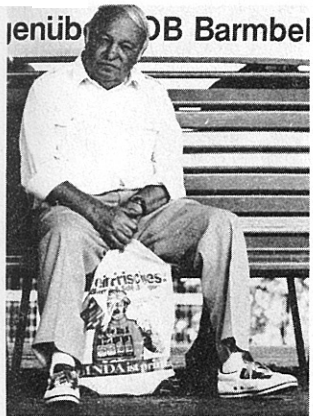


72

In these positions, the purse stands at the side of the body, which is relatively rare in seated women.

Arm and hand positions

73



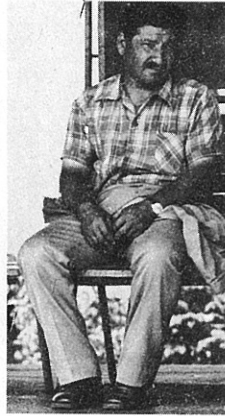
74



75



76



Painter Lüpertz
Spiegel 35/1973
77



TV-boss W. Höfer
Spiegel 41/1977
78



Politician Scheel
Spiegel 41/1973
79



80



81



82



83



84



85



86

As almost always, the man sitting with his knees spread far apart, here, holding both hands in front of his genitals. Surely an unconscious gesture of protecting oneself, the only "masculine" position that seems to me to be directly fear-determined. With this I mean that in the end, exactly these over-compensating broad positions of men betrays fear, since anyone who is constantly in a threatening position – this is how I perceive this exaggerated broadness – is displaying fear. The danger in this for women is the fact that we are raised to turn our fears and aggressions inwardly, against ourselves, while men for the most part are conditioned to release their fears and aggressions against others. Out of this situation – and this is no chance, but rather patriarchal politics – arise the worst consequences for women.

A similar position is also typical for women, who mostly have their knees tightly together, thus making them look even more fear-determined than men.

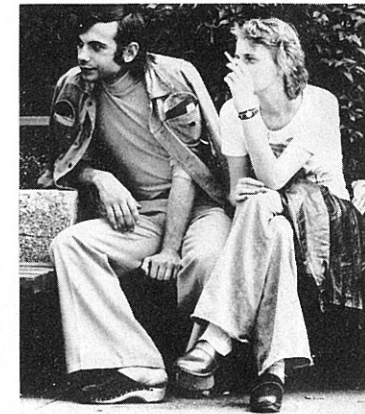
87



Variation.

A closed fist in front of the genitals is also frequently seen in males.

88



Couples.

Once again, the woman in a narrow arm and leg position, while the man spreads himself out. Also, her harmless holding of the hand, lying on the knee represents the "feminine" behavior pattern.

Exception.

The hands are held here in a "decorative" manner, that rarely appears in men.



89
Susanne Reimers
Photo: K. Will
Stern 20/1976

Arm and hand positions

90



91



92



*R. W. Fassbinder
Spiegel 38/1973
93*



*Soccer coach Schön
Spiegel 29/1974
94*



*BKA (=FBI) boss Herold
Spiegel 33/1972
95*



*Heinz Sobota, author
Photo: K. Drinkwitz
Stern 10/1978
96*



97



98



99



100

One can also frequently observe men in the position where the hands are folded while the elbows rest easily on the broadly spread knees.

101



102



Couples.

Among women, I rarely saw the folded hands. But even in this position, the arms are held closely to the body. In men, I find that this position lends a certainty and an air of authority, but in women, due to the rest of their posture, it is less so. It does not, how-

ever, remind me of the position of praying.

Arm and hand positions

Businessman
Hans Birnbaum
Spiegel 42/1975
104



Employment
president
Hans Martin Schleyer
Spiegel 50/1973
105



Politician Ehmke
Spiegel 14/1974
106



Politician
Zbigniew Brezezinski
Spiegel 52/1977
107



Manager Müller
Spiegel 5/1976
108



109



110



111



112
At Princess Beatrix'
engagement party
Spiegel 8/1976



113
Mrs. Gierek
Photo: Fred Ihr
Stern 24/1976



114
ZsaZsa Gabor
Hot 12/1975



115
Advertisement for
lingerie and girdles
Karstadt, Hamburg
flyer HWA 4/72



116
Princess Beatrix
Spiegel 8/1976

Superiority and authority are demonstrated by the spread out fingers resting against each other. I never found this position in daily situations, nor in advertisements, but rather only in the editorial sections of the media, where men placed themselves in pose in order to

stress their competence.

Women learn not only to display themselves as victims, but in general – in contrast to men – as people who are not to be taken seriously.

This caught my eye frequently during exams and tests.

Along with body language, clothing, jewelry, make up etc., the voice also plays an important role. Women speak mostly more softly, higher up and in general less, the

more they are under stress.

Men use their voices much more often and with more volume. Especially in places where larger numbers of men and women are gathered, one hears mostly male voices. Even a loud clearing of the throat, snotting or spitting on the street is almost only to be seen and heard among men.

Here another typical arm and hand position of women. If they are sitting without purses or bags, they place their arms in close to their bodies, the torso very straight, with the hands together in their laps especially often – signalling that they are patiently waiting and doing that

which is expected of them.



117
Laurel and Hardy
Hamburger Abendblatt
Dec. 30, 1975



118
Singer Eva Maria Hagen
and Wolf Biermann
Große Freiheit 6/1977

Couples.

Once again, a comparison to Stan ("Dumb"), who holds his hands folded together in his lap, just as the women shown here.

Arm and hand positions

Stern 26/1976
119



Spiegel 16/1974
120



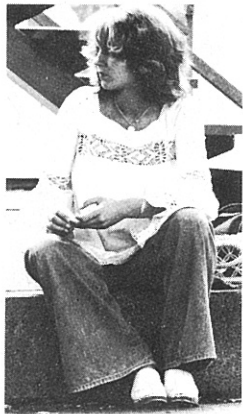
Politician Eckström
Spiegel 12/1975
121



Art dealer Schmela
Spiegel 41/1973
122



Politician Gerstenmaier
Spiegel 46/1975
123



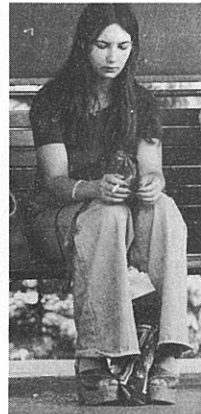
124



125



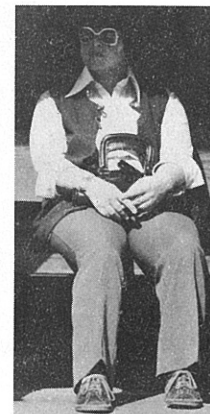
126



127



128



129



130



131

Advertisement for Blaupunkt
televisions
Hör Zu 26/1976
132

Here the "thumb
of power" in
combination
with folded
hands.



Advertisement for British
Airways
Spiegel 23/1973
133



Advertisement for
Courvoisier cognac
Spiegel 45/1975
134



Behavioral scientist Konrad
Lorenz
(Nobel prize winner)
Stern 36/1977
135



In differing variations, the "thumb of power" raised impressively, seems to play an important role in the men's demonstration of their superiority. To the catchword "thumb of power", see more at p. 132/133.

More positions
in which women
have their hands
folded in their
laps. Here the
hands touch
each other only
at the fingertips,
which especially
minimizes the
position.

Arm and hand positions

136



137



138



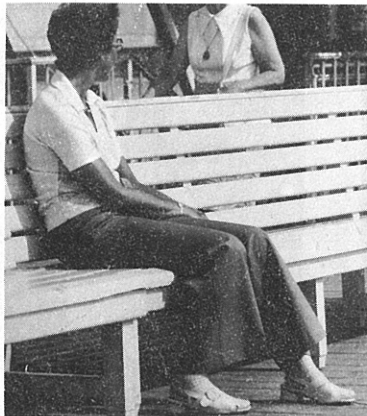
*Inventor
A. Kückens
Spiegel 24/1974
139*



*Educator Frank
Spiegel 32/1973
140*



*Spiegel 40/1975
141*



142



*143
Transsexual
Jan Morris
Spiegel 21/1974*



*144
Nancy Kissinger
Photo: D. Humel Kennerly
Stern 16/1976*



*145
Press and information
office of the German
federal government
Photo: R. Dietrich
Brigitte 9/1976*



*146
Roxane Witke
Spiegel 22/1977*

Bunte Illustrierte
51/1975
Photo: H. Prülzmann
147

Both hands folded in front of a crossed over knee is apparently a taboo position for women.



This position is also used as a proffering pose in the media.

148



Spiegel 40/1975
149



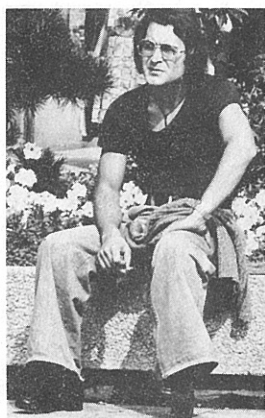
Group and couple pictures

Women frequently lay their folded or lying together hands at the side of their thighs. This appears more obliging, and being „obliging“ (complaisant) to the man, in every way, typing, washing, fulfilling sexual duties etc. – this corresponds to the behavior pattern that we have

been so thoroughly trained for. And of course we are to express our willingness of our role as victim through our body language.

Arm and hand positions

150



Actor Kuhlentkamp
Fernsehwoche 37/1975
151



Artist J. Beuys
Spiegel 18/1974
152



Marshall Thompson
in the TV-film "Daktari"
153



Author Rühmkorf
Spiegel 17/1972
154



155



156
Advertisement for
CD soap
bubble bath
Stern 8/1976



157
Advertisement for
CD soap
bubble bath
Brigitte 25/1975



158
Advertisement for
Multi Bionta Forta
(an elixir)
Spiegel 1/2/1974



159
Advertisement for Texas
Instrument calculator
Spiegel 49/1973



160
Photo: Derry Moore
Vogue

One hand on the thigh of the straddled leg, the elbow pressed far out to the side – this position is well-liked by men as an impressive pose.

Another frequently observed position in women: the hand used as an ornament, almost like a brooch, across the breast. A position of humility that strongly signals the lower part of the sex oriented hierarchy.



161
Photo: Derry Moore
Vogue



162
around 1715 IOT
Maria, Bamberg,
St. Michael Church



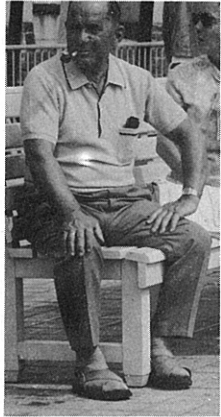
163
around 1767 IOT
John the Baptist
Mimmenhausen,
parish church

In earlier times, this gesture of humility before the highest Lord of the Christians was used by women and men alike.

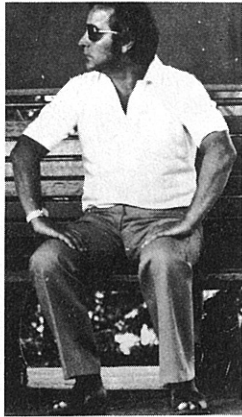
(BOT = before our time reckoning,
IOT = in our time reckoning)

Arm and hand positions

164



165



Author Morris L. West
Spiegel 5/1975
166



Politician E. Bahr
Stern 46/1975
167



Author Tremper
Spiegel 28/1973
168



Hermann Hesse, author
photograph from 1926,
Stern 28/1977
169



170



171



172



173



174



175
Advertisement for
Eve cigarettes
Stern 38/1975



176
Beate Uhse catalog

In this variation of the previous position, the man rests both hands on his spread out thighs and presses his elbows far to the outside.

Women frequently bend one arm and thereby hold that hand up to the mouth or chin. The arms are also held close to the body in this position.



178
Member of the
electronic band
Tangerine Dream
Spiegel 20/1975



179
Director I. Bergmann
Spiegel 21/1975



180



181
Politician Stoltenberg
Spiegel 45/1974

Singer Jackie Carter
Photo: H. E. Lehmann
Hamburger Abendblatt
March 28/29, 1976

177



Men obviously emphasize the taboos of the broadest and most impressive positions by using these positions for women in their media as unmistakably proffering poses.

This position is much more rare in men, and due to the rest of the broad position, it seems more pensive than diminutive or harmless.

Arm and hand positions

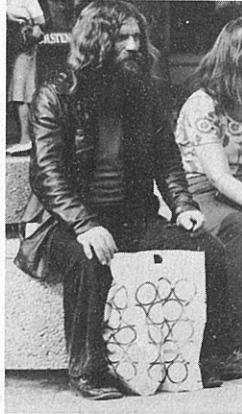
182



183



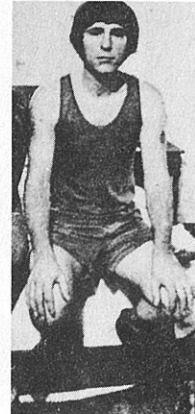
184



185



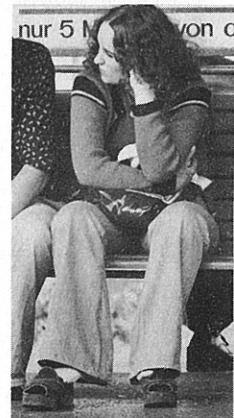
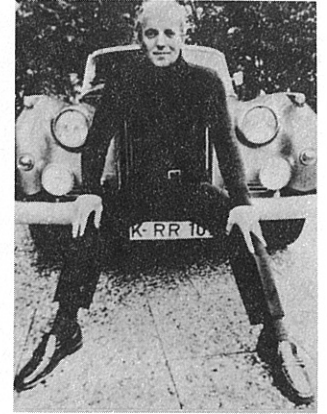
Stern 16/1976
186



Entrepreneur Kun
Stern 38/1974
187



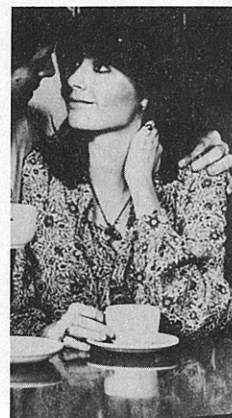
Building contractor
Rüger
Spiegel 23/1973
188



189



190



191
Her's, Feb. 1976



192
Photo: Terry Wilson
Neue Revue 49/1975



193
Adig investment
advertisement
Spiegel 17/1973



194
Psychiatrist
Marie-Luise Fuhrmeister
Spiegel 30/1973

Both hands — with arms stretched out — resting on the knees of the spread-out legs allows the man to look impressive in his broadness.

Once again the woman with her elbow bent, this time resting her hand on her neck.

195



Again and again these neat older women in the same basic positions never appear affected or ludicrous as do men in the same postures.

Stern 16/1976
196



Couple.



197
Annabel Feb. 1976

Variation with two hands resting at the neck.



198

Couples.

The feet and knee positions of this woman very clearly signals who is lower on the social scale of this couple.

Arm and hand positions

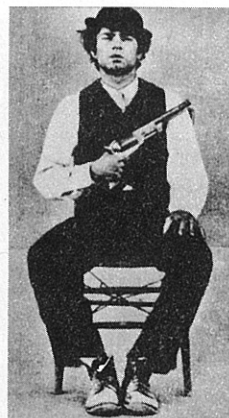
199



*At the Wall Street
Stock Exchange in
New York
Konkret 2/1975
200*



*Michael J. Pollard
actor
Spiegel 53/1972
201*



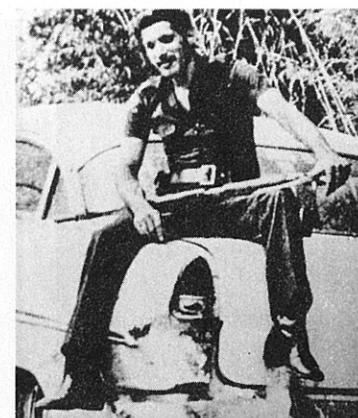
*Editor F. Meyer
Spiegel 32/1975
202*



*J. Seemann, businessman,
as hunter-tourist
Neue Revue 15/1976
203*



*Spiegel 41/1975
204*



205



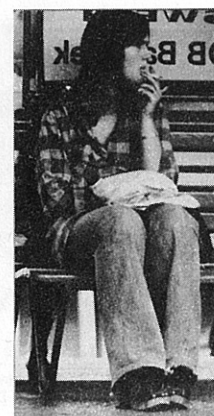
206



207



208



209



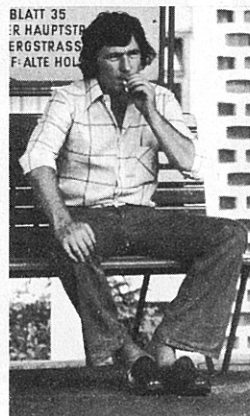
*210
Politician
Katharina Focke
Spiegel 40/1973*



*211
Actress
Hanna Schygulla
Spiegel 38/1973*

Here the man rests just one arm either on one of his spread apart legs, on a dead animal, his gun or another object – no less impressive.

As the last two rows showed, the women here bend their elbows in the same narrow manner. In this case however, she is holding a cigarette.



212



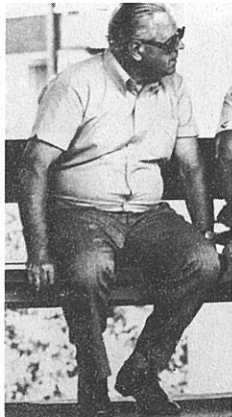
213
Politician Barzel
Spiegel 47/1974



214
Politician W. Brandt
Spiegel 50/1972

This is how it looks when men are seated with a cigarette in their hand.

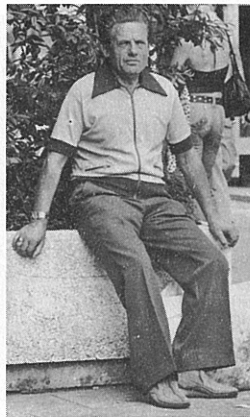
216



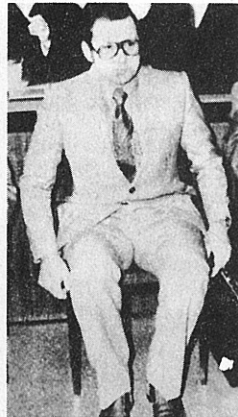
217



218



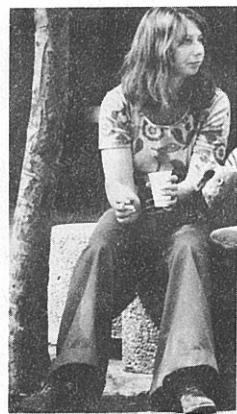
Spiegel 49/1975
219



220



Tegtmeier alias
Jürgen von Manger
Funk Uhr 42/1975
221



222



223



224



225



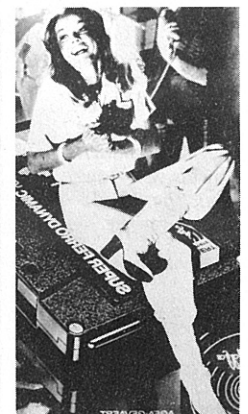
226
Marika Zahn-Kilius
Photo: R. Yüksel
Neue Post 13/1976



227
Quick 13/1976
Photo: Pasrtory



228
Advertisement for
Scharlachberg cognac
Spiegel 34/1974



229
Advertisement for
Agfa cassettes
Stern 12/1976

Men often sit with their arms extended, leaning on them. The broader they sit, the more "powerful" they seem.

Politician Honecker
Spiegel 4/1978
230



Standing at the podium in this pose, this position naturally works especially impressive with "male strength and power".

Corinne Clery
Spiegel
38/1975
231



This position I also found exclusively among women pictured in male-dominated media – unmistakably as sex object –.

Even with both arms bent, women hold their elbows as close as possible to their bodies. Their positions do not signal anything "powerful", but rather weakness. They also learn to signal themselves as an easily overpowered victim in this variation of the "female" body language.



Couple.

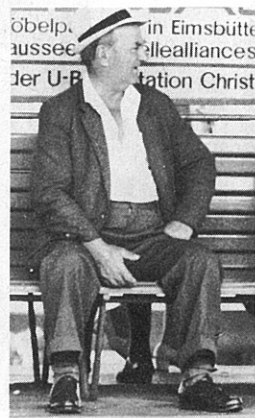
232
Actress Helga Feddersen
and actor Heinz Schubert
Fernsehwoche 47/1976

Arm and hand positions

233



234



235



Politician Schmidt
Spiegel 27/1974
236



Publicity expert Gerken
Spiegel 18/1974
237



Politician
F. Volkamer
Spiegel 46/1973
238



239



240



241



242



243



244



245
Praline 3/1976

*Here the man
rests one hand
on his hips,
sitting as usual
broad-legged.*

*Once again, a
position that I
did not see in
seated women. I
am sure it can be
found as all
"masculine" po-
sitions can be as
a proffering
pose.*

*Women fre-
quently lay one
hand around
their arm. This
looks to me as
if they would
like to hold fast
onto themselves.*



246

Couple.

*Here once again,
following the
rule, the
hierarchy of
man/woman
displayed
through body
positions.*

Arm and hand positions

247



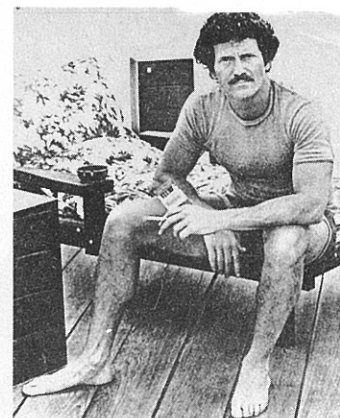
248



249



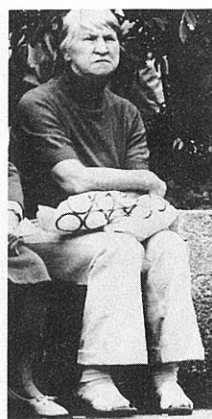
Advertisement for
Winston cigarettes
Esquire Oct. 1975
250



251
Irmgard Böhm
Spiegel 48/1974



252



253



254



255



256



257

Men sitting only hint at the most at crossing their arms. As in all other positions, the arms are 'mostly much farther away from the body than women in the same position.

With both arms lying on top of each other, the elbows very close to the body; these positions seem almost cowering.



Exception.

Narrow 'female' body positions were something I observed in men only in underprivileged groups, and even then, only when the men were alone.

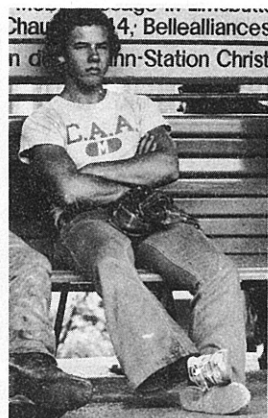
258

Arm and hand positions

259



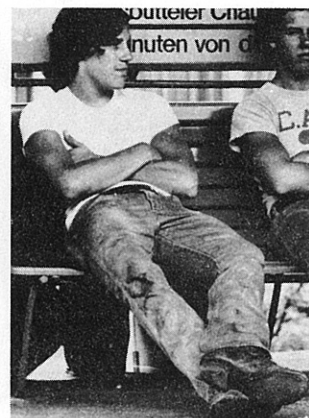
260



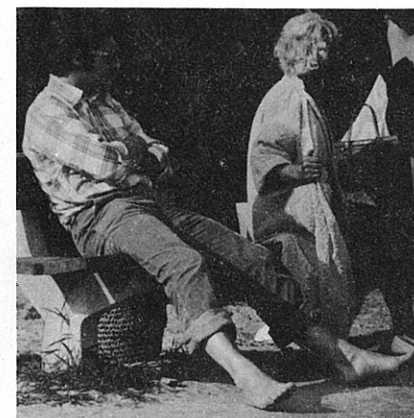
261



262



263



264



265



266



Men sit relatively seldomly with their arms crossed; however more frequently than women. The leg positions in combination with this arm position are frequently particularly careless and broad.

As said, women rarely sit with their arms crossed. I also find the leg postures in these examples to be exceptional.

*Advertisement for Elac,
electroacoustic appliances
Spiegel 37/1975
267*

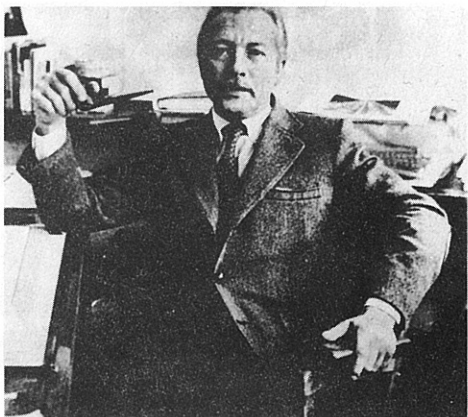


Couple.

Here again, the male/female hierarchy signalled by the body language cannot be overlooked.

Arm and hand positions

Chief editor Holzer
Spiegel 3/1976
268



Painter Friedrich
Schröder-Sonnenstern
Spiegel 37/1972
269



Educational researcher
Edding
Spiegel 28/1974
270



Journalist Günter Amendt
Stern 46/1977
271



Fiat boss
U. Agnelli
Spiegel 13/1974
272



273
Stern 16/1976



274
Spiegel 22/1976



275
At Princess Beatrix'
engagement party
Spiegel 8/1976



276
Advertisement for
swimming fashions 1976
Jaeger & Mirrow,
Hamburg



277
Advertisement for
Himolla upholstery
Spiegel 43/1974



278
Stern 39/1975



279
Advertisement for
Agfa cassettes
Stern 17/1976

Camera 3/1976
Photo: O. Schmuckerler
280

Men mostly use both armrests to sit comfortably.



Couple.

The male/female hierarchy is confirmed here again: he spreads himself out. Comfortably, he rests both arms on the armrests. She keeps herself narrow, the hands folded together in the lap.

Editor interviewing Young Socialists' boss
Praline 26/1976
281



Couple.

Although we are dealing with the chairwoman of a large organization who is being interviewed by an editor, it appears to be the other way around according to the body language.

Women generally lean on only one armrest and more importantly, they scarcely ever lean back really comfortably.



This appears to be an exception, insofar as the woman is using both armrests. Nonetheless, the general impression she creates is one of being fear-determined, which is brought on by the narrow leg and foot positions and the elbows so close to the body. It also

seems that she does not dare to lean back, or, as frequently seen in women, to use the whole space of the seat.

282
Mrs. Heinemann
(Wife of the former German president)
Spiegel 42/1973

Arm and hand positions.

283



Musician H. Bouwens
Stern 40/1975
284



Entrepreneur Kun
Spiegel 51/1972
285



Author Raddatz
Spiegel 17/1975
286



287



288



289



290
Advertisement for
swimming fashions 1976
Jaeger & Mirrow, Hamburg



291
Advertisement for
lingerie and girdles
Karstadt circular
H. W. A. 4

Mr. and Mrs. Genscher
Praline 40/1975
292



Advertisement for
the economy and finance
journal "Handelsblatt"
Spiegel 3/1976
293



294



295



Variations.

Men also frequently place both elbows on the chairbacks behind them. And as we are repeatedly shown by the male-dominated media, the man is shown in earliest childhood what "his" position is to be.

Men also frequently pose when they are sitting by putting one arm carelessly very far away from themselves on the chairback behind them.

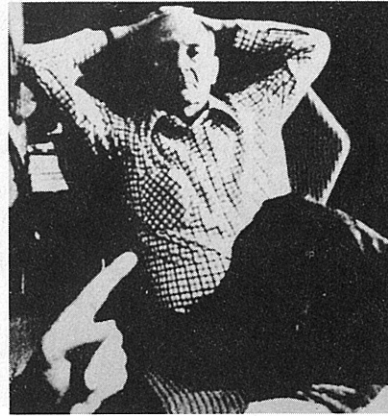
Even on park benches in the hottest summer, women rarely place an arm on the top of the bench behind them. And even if they do, their posture remains relatively narrow. In the media, I found this pose used again as a pose for the man.

Arm and hand positions.

*Advertisement for
Hamburger Tip
Billboard 1976
296*



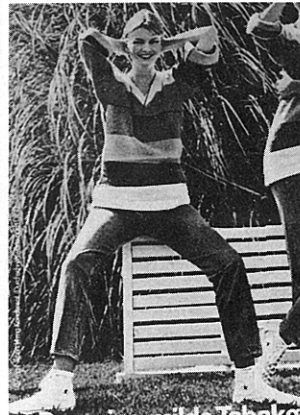
*Havemann, author
Spiegel 52/1976
297*



*Ad for IBM computer
Stern 34/1977
298*



*299
Photo: Metta
Brigitte 14/1976*



*300
Advertisement for
the cigarette "Ernte 23".
billboard,
Hamburg 1977*



*301
Photo: Beate Hansen
Stern 21/22/1976*



*302
Stern 30/1976*

Raised arms, the hands folded behind the head. Among men, this is mostly a signal of relaxation or pensiveness.

This was another posture that I found in the media used for women only as a clear proffering pose for male sexual consumption.

*Advertisement for
Hamburger Tip
billboard 1976
303*



Couple.



*304
Poster used by the police
department of West Ger-
many for preventing
sexual crimes against child-
ren.
Emma, Dec. 1977*

This photograph, used in a porno magazine, would probably be recognized as a proffering pose for men who prefer to put the make on very young and weak women. Men have so internalized their contempt for women (regretfully, this is generally so, sometimes also

in women, especially those that were the most intimidated), that the picture of this girl is posted as a matter of course in all cities of West Germany and on top of that, they maintain that the poster is informative. The caption heading reads "Violence has many forms".

Leg and feet positions

Photo: C. Meffert
Stern 20/1976
1



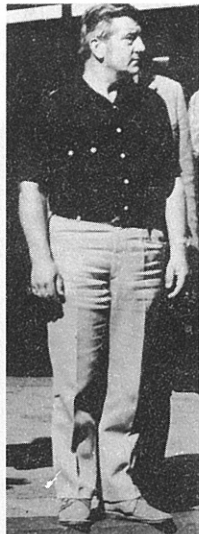
Publisher
Ledig Rowohlt
Spiegel 41/1973
2



Stern 7/1976
3



4



5



6



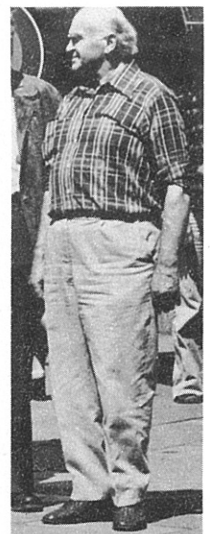
7



8



9



10



11



12



13



14



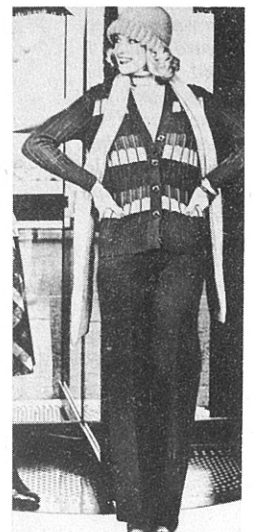
15



16
Neue Welt
40/1975



17
Fleurop
advertisement
Stern 7/1976



18
Advertisement for
Lucia Goldmoden
(fashions),
Hamburg

Men stand mostly resting their weight on both legs in "parade position"; toes pointing outward, with their heels together or in a broader leg position of the same basic position.

19



20



21



Exceptions.

When women stand evenly on both legs, which occurs much more rarely, they generally point their toes straight forward. In this case – a common position – both feet stand tightly together.



22



23



24



25



26



27

Variations.

When women do point their toes outward, it is mostly only in a very small way.

Leg and feet positions

28



29



30



31



32



33



Beanbourg-
director
Hulten
Spiegel 50/1975
34



Arms dealer
Martins
Spiegel 52/1975
35



Konkret
Dec. 1975
Photo:
Stefan Moses
36



37



38



39



40



41



42



43



44



45

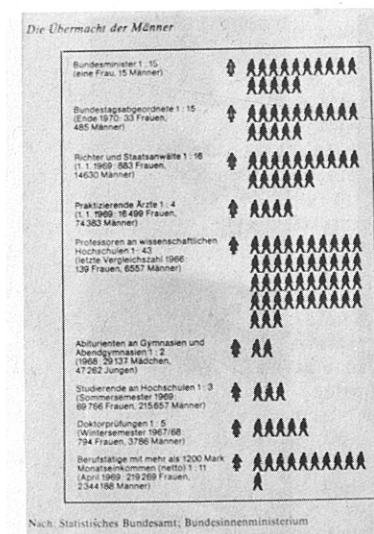


46
Stern 49/1975

Here the "parade position" with the heels somewhat farther apart.

Women often stand with their toes pointing inward, a position that is still taught to women of Japan as a gesture of humbleness.

From: "Männlich, weiblich oder menschlich" ("masculine, feminine or human") by Jochen Wolff, NDR educational television 48



Even in graphic illustrations women are shown in narrow positions and men in broad positions, whereby the hierarchy of male/female is unconsciously emphasized and strengthens the content of the graph.



Couple.

The hierarchy of male/female is clearly shown in these leg positions.

Leg and feet positions

49



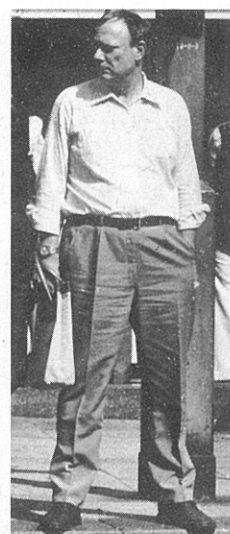
50



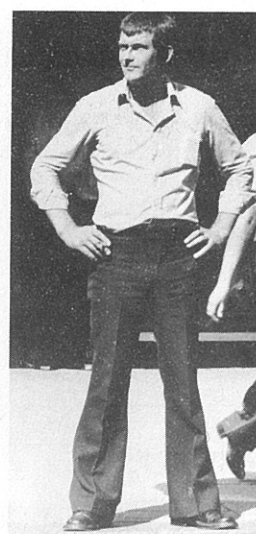
51



52



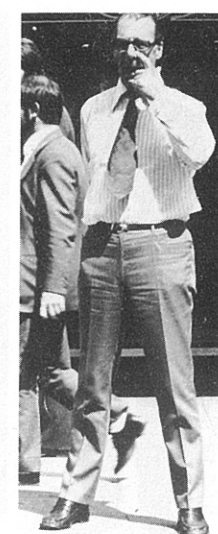
53



54



55



56



57



58



59



60



61



62



63



64
St. Pauli
Nachrichten
1/2 1975

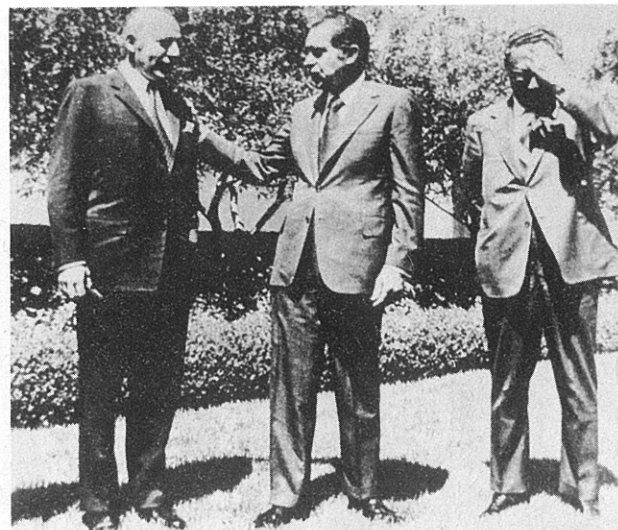
White man in Rhodesia
Stern 24/1976
65

Frequently, men also stand as they are shown here, in this straddle position – almost without exception with the toes pointing outwards.



Here a white man is being waited on by a black man. Their leg positions signal the position of power between the two.

Secretary of State with
Nixon and Kissinger
Spiegel 52/1973
66



In this example, the social hierarchy is clearly demonstrated. The "biggie", Nixon, placed in the middle, is standing in the broadest straddle with his toes pointing the farthest outwards, after him, his Secretary of State in a somewhat narrower posture and, pulling up the rear, the Secretary of State of some other country standing

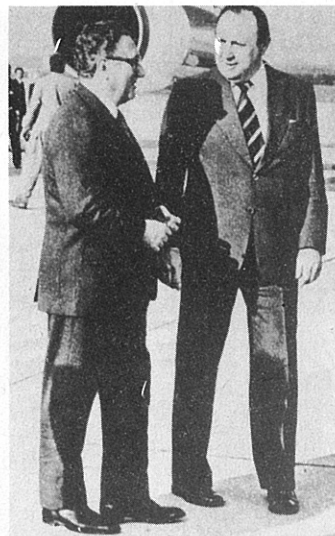
with his feet and legs the closest together. His arm position underlines this expression.

Here a broader version in which the women stand with their legs somewhat farther apart, but the toes pointing inwards.



Exception.

67



Exception.

This is the only example of a man standing with his toes pointing inwards that I found in the media. Mr. Genscher standing humbly before the "bigger" Secretary of State Kissinger.

68
Secretaries of State
Kissinger and Genscher
Spiegel 26/1975

Leg and feet positions

Politician
Karl Schiller
Stern 1/1969
Photo: Stefan Moses
70



Politician Hitler
Spiegel 36/1974
71



Prince in USSR
"Prince"
Stern 50/1975
72



Steel manufacturer
Meyer
Stern 50/1975
73



Politician Semler
Spiegel 21/1973
74



Politician Honnecker
Spiegel 52/1972
75



Union official Vetter
Spiegel 50/1971
76



Spiegel 15/1973
Colonial soldiers.
77



78



79



80



81



82



83



84



85



86

87

As the leg and feet positions of the men vary much less than those of the women, I am continuing the previous rows as shown in examples from the media.



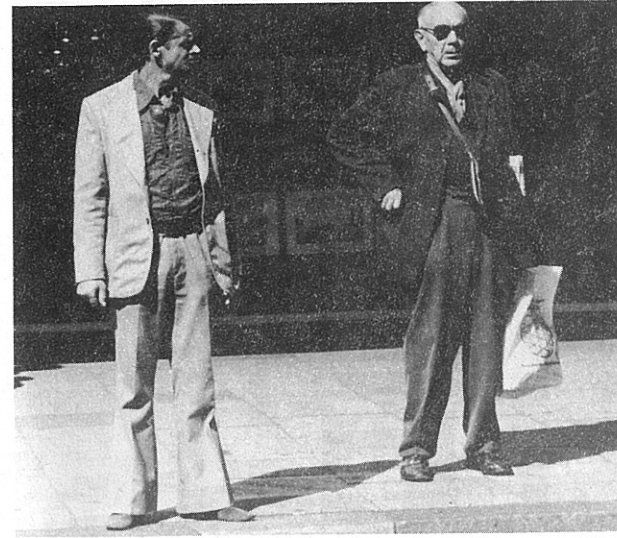
88



Exceptions.

Once again, in connection with socially less privileged men.

89



An example to underline the hierarchy between men as shown through body language: The older of the two, obviously lower on the social scale, stands with feet straight, and the younger, apparently socially higher, with his toes pointing far out to the sides.

Women standing with their legs somewhat farther apart, where the feet are parallel to each other.



90



91



92



93



94



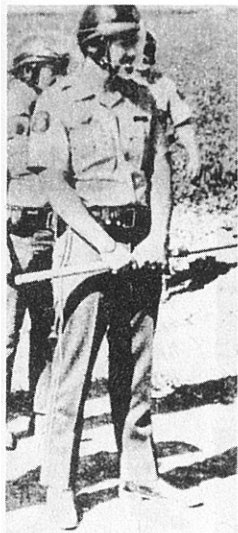
95

Princess Margaret,
Neue Welt 10/1975

Variation.

This variation shows the women standing with their toes pointing slightly outwards, but their legs are much closer together than men's usually are.

Spiegel 43/1974
96



Composer
Herbert Hildebrandt
Stern 7/1976
97



Politician Kohl
Spiegel 20/1973
98



Entrepreneur
Willi Sachs,
Photo: F. Hug, P. Van-
they, J. Gebhardt
Stern 50/1976
99



VW boss Nordhoff
Spiegel 28/1973
100



Konkret Dec. 1975
Photo: Stefan Moses
101



Politician Genscher
Spiegel 27/1975
102



103
Fashions spring/
summer 1974
Wenz mail order
house,
Pforzheim



104
Brigitte 4/1976



105



106



107



108



109



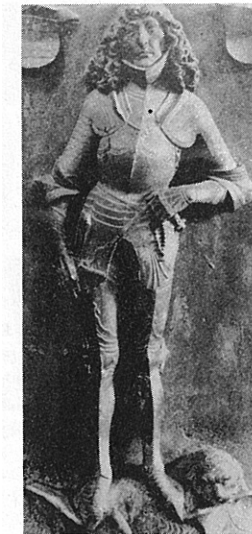
110

Once again for comparison the broad poses of standing men.

When men stand with their weight equally distributed on both legs, and their upper torso slightly out of the vertical, they generally lean slightly backwards with their arms crossed in front of them (see picture 102) and seem especially impressive. Any other variations

similar to those of the women were not to be observed among the men of today.

In this variation of position, the women are standing on both feet, and bend their upper torsos slightly to one side. A position that seems diminutive and lets them appear less certain.



Men standing with their upper torsos bent to one side were only to be found in long ago times, when body language was not determined by sex as we know it today.

111
Around 1499
Konrad v. Schaumberg.
by T. Riemenschneider
Würzburg
Maria Chapel

Leg and feet positions

ÖTV (Public
services and
transportation)
union boss Klunker
Spiegel 51/1974
112



Advertisement for
home exerciser
"Kreiseltrainer",
Hannover,
Stern 49/1975
113



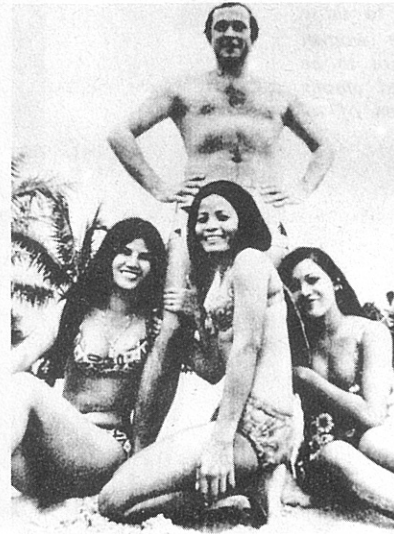
Spiegel 43/1975
114



Jews murdered by Germans
in occupied Eastern Europe
Spiegel 23/1973
115



West German tourist
on a Bangkok beach
Spiegel 42/1973
116



Advertisement for
Tretorn sports
equipment
Spiegel 42/1975
117



118



119



120



121



122



123



124



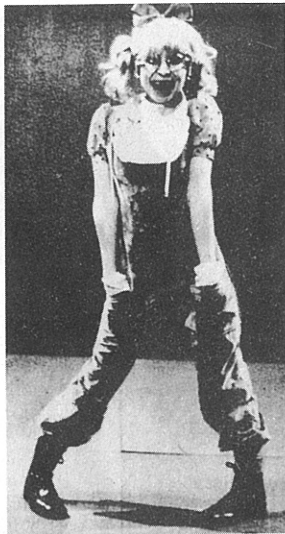
125



126

Actress Ingrid Steeger
Spiegel 8/1974
127

The largest straddle positions that I found among men I am displaying on these two pages – the broadest straddles among women opposite.

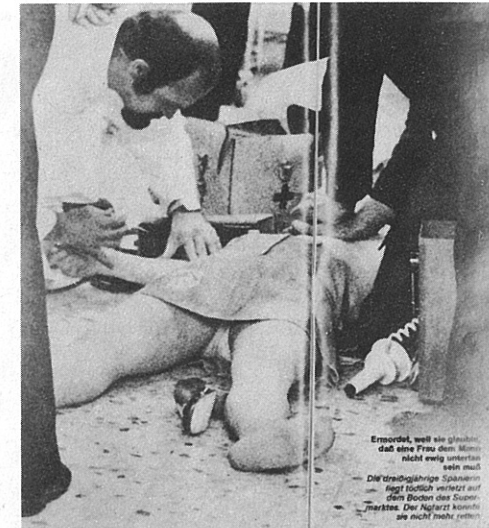


Modern math on TV
Spiegel 39/1972
128



In these broad "masculine" leg positions, women are shown in the media, once again in proffering poses as pin-up girls – even in a show for school children, or as a humorous figure with the toes pointing inward.

Quick 22/1975
129



Here, even a dead woman is misused in a involuntary leg posture: photographed and used by the men of the media as a sex object.

Even in these rare cases of a broad stance among women, the women stand with their toes pointing only, at most, slightly outwards.



130



131



132



133



134

Exceptions.

In these photos, one sees the broadest stances that I found among women who are not turning their feet inward or standing with their feet parallel. Once again, they are women of the socially underprivileged classes showing these exceptions. However, I never could find these exceptions

among women who were accompanied by men. According to body language, women accompanied by men are constantly under pressure.

Leg and feet positions

135



136



137



138



Advertisement for
Oce copy machine
Spiegel 44/1975
139



TV editor
E. Thomas
Stern 47/1975
140



Advertisement for
"Big Jim",
Mattel GmbH,
Karstadt, Hamburg 1973
141



Actor Peter Falk
Photo: Universal-Television
and Columbia
Brigitte 4/1976
142



143



144



145



146



147



148



149



150



151
Marilyn Monroe

Resting the weight on one leg is a position that men in general use much less frequently than women. When they do, the knee of the other leg is mostly turned expressly outward.

Women stand much more frequently than men with their weight on one leg. The knee of the other leg is mostly bent inward, so that both knees are relatively close together.

152



Couple.

Although the woman is taller than the man, and their style of clothing is rather similar, the social hierarchy is evident through the body language.



Only when they are skiing do men hold their knees as close together as women do.

153
Athelete
Ingmar Stenmark
Stern 5/1978



Here, the "tight knees" are used as a proffering symbol to the men in an advertisement.

154
Billboard
in Hamburg 1976

Leg and feet positions

155



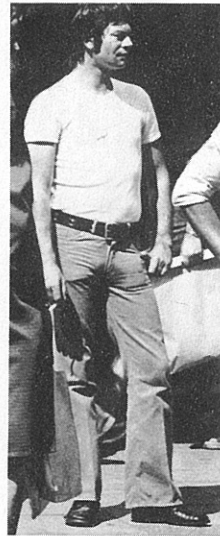
156



157



158



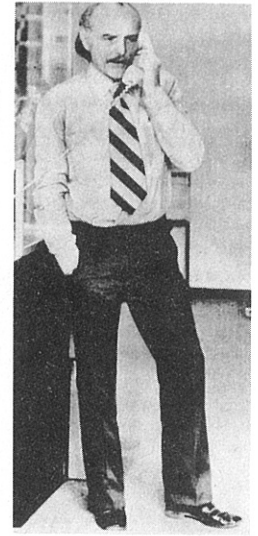
159



160



Politician
Jochen Steffen
Spiegel 13/1973
161



162



163



164



165



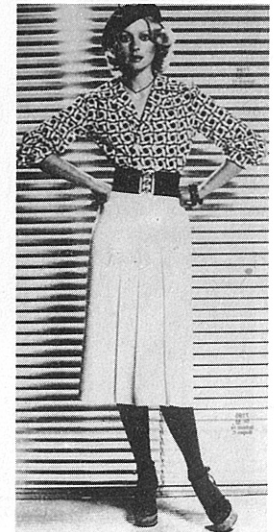
166



167



168
Advertisement for
HB cigarettes
Spiegel 46/1974



169
Burda Moden
7/1975

Stern 50/1975
Photo: Terry O'Neill
173

Spiegel 50/1971
174

170

171

172

Here a variation of the previous positions in a somewhat broader stance.

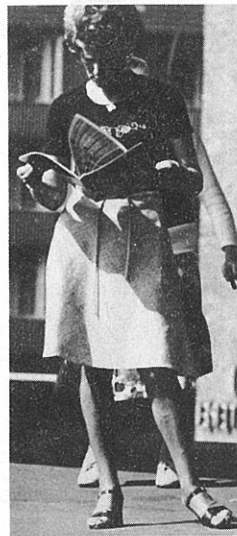


Exceptions.



Once again the "masculine" posture, which is only "allowed" for women in the media as a proffering pose for the men.

The postures of the women shown here also display a position in a somewhat broader stance than the previous examples.



The broadest stances that I found in this position.



Exception.



At this time, this stance with the weight on one leg (in humbleness before God, the highest Lord of the Christians) was customary among both sexes.

175

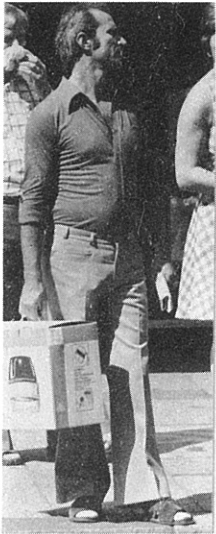
176
Mail order catalog
Wenz, Pforzheim
Fashions spring/
summer 1974

177

178
1765 IOT
St. Augustinus,
Ignaz Günther,
Berlin,
Deutsches Museum

Leg and feet positions

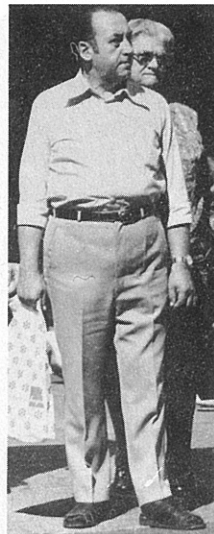
179



180



181



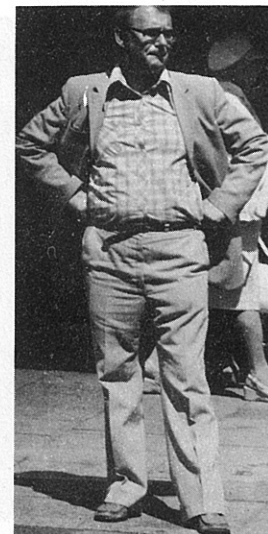
182



183



184



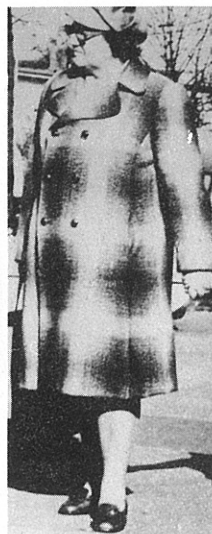
185



186



187



188



189



190
Out of a family
photo album
(Confirmation)



191



192
Advertisement
for "5 Minute
Figure Shaper
Plan", Rich-
mond Surrey
She, Feb. 1976



193
I. Hallerstedt
Photo: R. Yüksel
Neue Post 13/1976

In this variation of the "masculine" posture of standing with the weight on one leg, the man places the play leg with stretched-out knee distinctly forward and somewhat to one side, pointing the tip of the foot slightly outwards.

Liz Taylor and Richard Burton
GneRevue 43/1975
194



Here an especially typical "female", proffering pose, in which the 'play' leg (without the weight on it) stands sideways directly in front of the 'support' foot — practically a basic position in classical ballet.



196
Steel manufacturer F. Meyer posing with his fake Ph.D. talar from title-dealer Kowes in front of a girls' school in London.
Stern 50/1975

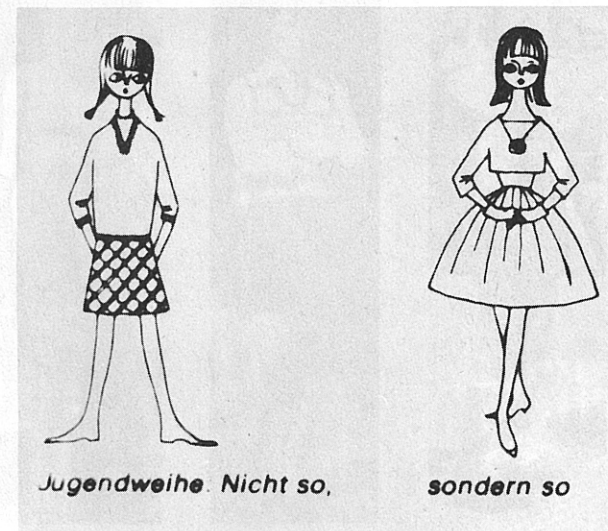
195



Couple.

Through body language, the male/female hierarchy is demonstrated here.

Couple.



197
Guidelines for body posture and clothing for women in the German Democratic Republic. (Caption reads "not like this, but rather this.") From: Die Frau, Kleine Enzyklopädie VEB, Bibliographisches Institut 1973

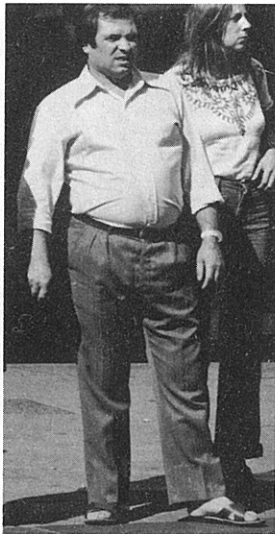
It appears that in Eastern Germany, men are as concerned with the man/woman hierarchy as in Western Germany and most parts of the world.

Leg and feet positions

198



199



200



201



Cosmonaut commanding
officer Vladimir Schatalov
in an Indian reservation in
Wyoming, USA
Stern 29/1975
202



Entrepreneur Josef Kun
Photo: H. Bollinger, H.
Peterhofen
Stern 46/1975
203



204



205



206



207



208



209



210



211



212

These examples show the broader forms of the previous stance showing unmistakably how it's even more impressive as a hero's pose.

213



214



215



216



Exceptions.

Jane Fonda,
actress,
Bolero, Nov. 2, 1975
217

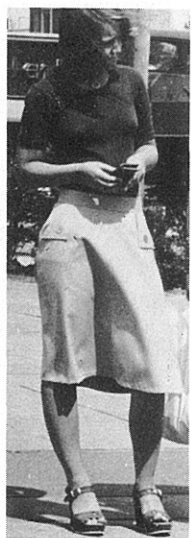


This pose I also found in the media only as a proffering pose, never finding it in the editorial part of the periodicals, e.g. in pictures of female politicians or wives of male politicians.

This is another variation of the "tight-kneed" stance, in which the women turn their toes inward, and so seem more humble, meek and harmless to the men – above all, showing weakness and themselves as an easily over-powered victim.

Leg and feet positions

Spiegel 46/1974
218



219



220



221



222



223



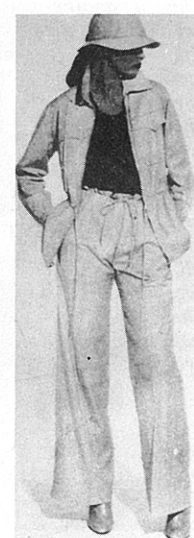
224



225



226



227
Brigitte 4/1976

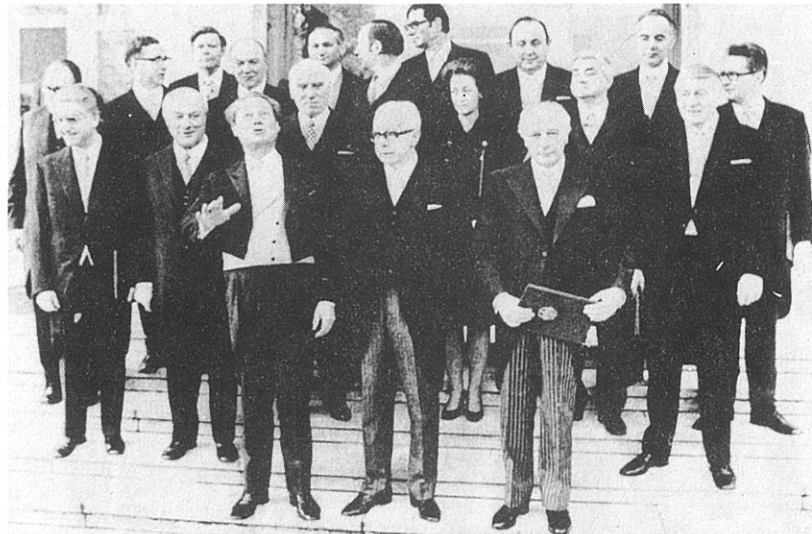
As a further
comparison, I
show on this and
the following
pages a number
of group photos
of men that
make clear that
men mostly
stand with the
weight of their
bodies equally
distributed on
both feet.

These are the
broadest stances
of women
standing with
the weight on
one leg that I
could find,
where the
women have
their toes
pointing inward.

As I already
mentioned in
regard to the
sitting women, it
seems that
women auto-
matically turn
their toes inward
when the width
of the stance

extends beyond
a certain point.
Surely this is an
unconscious re-
action, caused
by fear.

*Second cabinet of Willy Brandt
Spiegel 50/1973
228*



229



230



231



232



233



234



235
Mail order catalog
Wenz, Pforzheim,
Fashion spring/
summer 1974



236
Eva 3/1976
Photo:
Mexerpress Pandis



237
Feigenblatt
(Figleaf)

Another male group photo, here with one woman. Again, a clear display of the male/female hierarchy shown by body language.

In this series, the 'play' leg is set parallel or nearly parallel, very close to the weighted leg; in pictures 235 to 237, the foot is resting lightly on the point and bent inward.

In these pictures, we are dealing with the "female" proffering pose that men use to depict women.



238



239



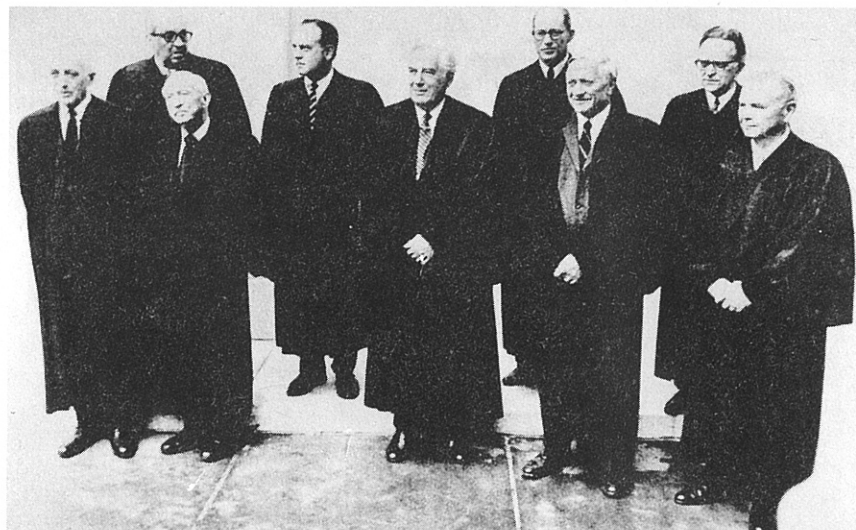
240



241

Here somewhat broader variations of the previous stance.

*US Supreme Court
Spiegel 21/1973
242*



243



244



245



246



247



248



249



250
*Flyer for
Lucia Gold fashions
Hamburg*



251
*Advertisement for
MM Champagne
Matheus Müller, Eltville
Playboy 11/1975*

252

All of the group photos that I show here display the norm of the positioning of the men's legs. I scarcely ever found a picture of any group of men where even one man in the group displayed the stance of the weight on one leg.



253



Variations.

254



Advertisement for
Tretorn sports
equipment
Spiegel 42/1975
255



Couples.

As can be seen almost without exception (especially in the male dominated media), the emphasis on the male/female ranking through body language. Especially degrading is the man's grab into the woman's decolletage.

In this position, where both feet stand close and parallel to one another, the 'play' foot is shifted slightly to the rear.



256



257



258

The same basic stance with the feet slightly farther apart.



Tändelei
12 / DM 8.90



Folklore
158 / DM 8.90

"Folklore" is fittingly presented in "female" pose, "Tändelei" (= flirtation) in a "masculine" pose as a proffering pose.

These dolls also play an important part in the discovery of identity and subordination of the woman to the man.

259
Ad for
Barbie dolls.
(The first caption reads "Flirtation")

Leg and feet positions

*Police in action against demonstrators
in the Federal Republic of Germany
(Western Germany)
Spiegel 49/1974
260*



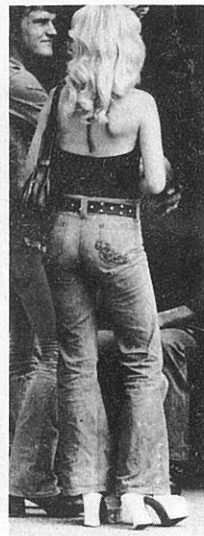
261



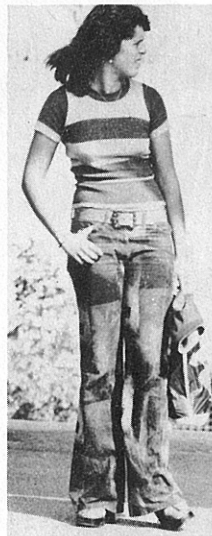
262



263



264



265



266



267



268



269

Here once again,
the same broad-
legged stance
that men pre-
dominantly take.

270



271



272



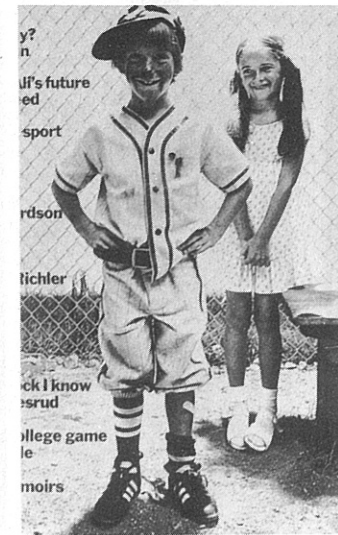
Him 2/1976
273



Variations.

Sometimes
women bend
their 'play' foot
outward.

Front page of the US magazine
"Esquire", Oct. 1975
274



Starting as child-
ren, we learn
mostly uncon-
sciously that
there is a rank
order between
men and women.
Following this
rank order, small
girls are already
forced to make
themselves
smaller, more
harmless and to
always occupy as
little room as
possible.

Women fre-
quently bend
their 'play' foot
inward.



275

Exception.



276
Out of a photo album

There is no rank-
order signaled
by body lan-
guage between
these two girls: a
type of behavior
that is not very
pronounced in
women.



The woman as a
victim of the
male, signaled by
her whole
carriage, in-
cluding her foot
and leg positions
— and not just
by her situation.

277
In Nazi Germany, a woman
publically ridiculed. (Her sign
reads: I am the biggest pig in
town, I only go out with Jews).
Spiegel 34/1977

Leg and feet positions

278



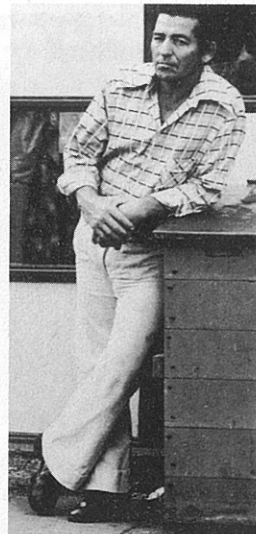
279



Street cleaner in Italy
Spiegel 37/1974
280



281



282



Politician Biedenkopf
Spiegel 20/1975
283



Singer Roy Black
Freitag 45/1975
284



285



286



287



288



289



290



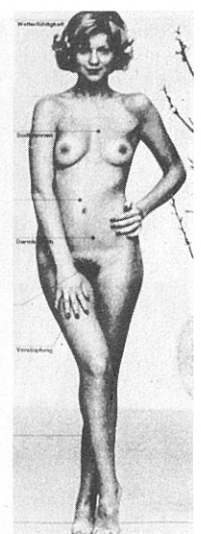
291



292



293
Hallo Hamburg
1/1975



294
Neue Revue
15/1976

*"DDR-Knigge" (= Emily Post)
good manners for women.
From: Die Frau, Kleine Enzyklopädie
VEB, Bibliographisches Institut 1973
295*

In this "masculine" position, the 'play' leg is crossed in front of the weighted leg, and the foot of the 'play' leg is resting on the tip of the toe – a position in which the men lean on or rest on something at the same time.



Telefonieren ist nicht nur eine Angelegenheit der Stimme, sondern auch der guten Haltung, vor allem dann, wenn die Telefonzelle Glaswände hat

Once again, an example of East German women's politics that repeatedly makes very clear how much emphasis the men are putting on maintaining the hierarchy of male/female as part of totally internalized behavior.

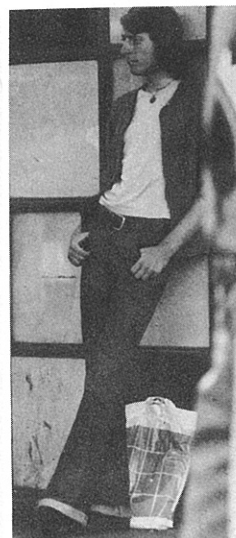
The text reads: Using the telephone is not only a matter of the voice, but also of good posture, especially when the phone

*1793 IOT
Mourner,
F. A. Zauner,
Vienna,
Augustine Church
296*



In this period when there were scarcely internalized unconscious behavior patterns upon which the male/female hierarchy was based, certain body poses such as this one were not yet taboo for women as being "masculine".

When women place the 'play' foot in front of the other one, they rarely ever rest or lean on anything, and the 'play' foot does not rest on the toes like the men's do. Picture 292 is, however, almost an exception to this.



297



298

These are not exactly exceptions, but rather leg positions that are more similar to women's. Both men are standing with their fists markedly at their pockets or belt, and they are leaning back relaxed on the surrounding objects, as I rarely saw in women.



299

Exception.



*300
Actress
Jane Birkin
GneRevue
43/1975*

Even this "masculine" position used by a woman appears in the male media, "re-defined" as a proffering pose.

Leg and feet positions

301



302



Politician Schiller
Spiegel 55/1973
303



Magazine Pop Foto
published by Musiek
Express N. V., Den Haag
304



Author Fest
Spiegel 14/1973
305



Politician Erkel
Spiegel 52/1973
306



307
Advertisement for
Cointreau
Stern 47/1975



308
SPZ 15/1974



309
Feigenblatt 17
(Figleaf)



310
Club Caprice 5



311
Hot 12/1975
Photo: B. Müller



312
Actress Romy Schneider
in "Nachtblende"
Spiegel 8/1975

Men seem to like themselves in this pose.

"Der Spiegel" front page
22/1977
("The sold Lolitas")
314



Advertisement for
Leicina cameras, Ernst
Leitz GmbH, Wetzlar
Spiegel 50/1971
315



Also through portrayals of children, the male-dominated media makes quite clear that the man is getting the position of "winner", while the woman receives the position of object of the man.

In women, I saw this "masculine" pose used only as a proffering pose for men. The fact that men use just this pose for women being used as sex objects for men points out how much they want to put a taboo for women on this particular pose, thus underlining even more how much they like the pose for themselves.



Here, in the 17th century, the woman takes a stance that today is totally taboo and "masculine" for "decent" women.

316
1615 IOT
Patrona Bavariae,
Hans Krumper,
Munich, facade
of the Residency

Stern 20/1976
1



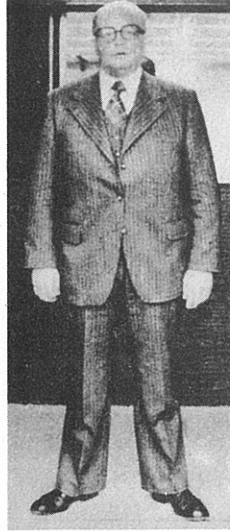
Günther Deckert,
nat'l committee chair-
man of the young NDP
(Nat'l democratic party).
Taken while working for
the state. Stern 49/1975
2



Advertisement for
"Big Jim" Mattel GmbH
Germany 1973
3



Banker Haase
Spiegel 5/1976
4



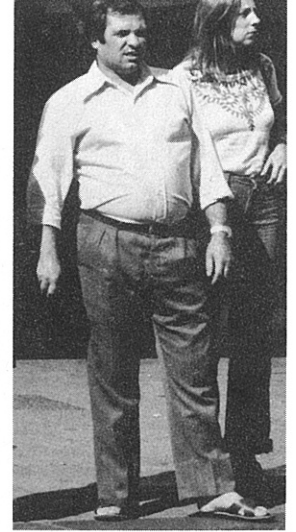
New York City
policeman
Spiegel 51/1975
5



6



7



8
Mail order catalog
Wenz, Pforzheim
fashions spring/
summer 1974



9
Mail order catalog
Wenz, Pforzheim
fashions spring/summer
1974



10



11



12



13



14



15



16

Men usually hold their arms some distance away from their bodies and press their elbows slightly outwards. The backs of their hands face forward. All in all, a posture that makes their upper torso appear especially big and broad.

17



18



19



Exceptions.

Here once again, it is the women of the so-called lower classes who deviate from the norm.

Politician
Scheel
Spiegel 3/1975
20



Politician
Papadopoulos
Spiegel 35/1975
21



Even when standing "at attention" with the arms straight, men never hold their arms as close to their bodies as women do.

Women make themselves as small as possible in this posture. Above all, they hold their elbows very closely to their body, and the backs of their hands rarely face forward, but rather, the sides of the hands. This makes the whole body appear slimmer and more delicate, expressing a physical weakness. This follows the rule

exactly in which strength among women in any form is strongly tabooed.



In activities which use arms and hands, the woman attempts to keep her elbows as close as possible to her body. This is also true while driving a car or participating in sports, e.g. while throwing. In this example, one sees that the woman "bends" under to this unconsciously learned rule more often than to break out from it. On the

other hand, the man stands broad and impressively in pose.

22
Advertisement for
Avis Rent-a-car
Spiegel 42/1975

Arm and hand positions

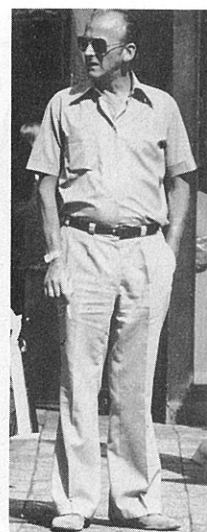
23



24



25



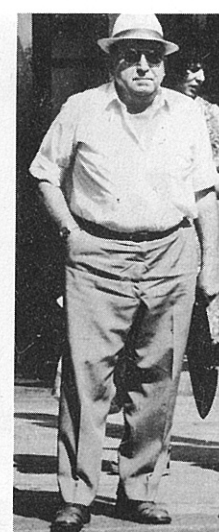
26



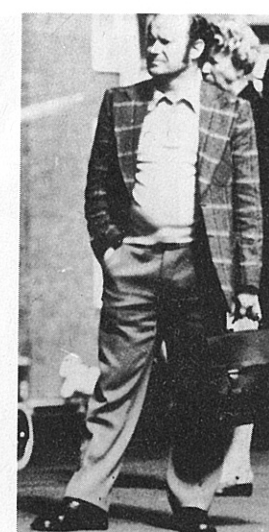
27



28



29



30



31



32



33



34

Lufthansa
advertisement
Spiegel 14/1974



35



36



37



38

One hand in the pants pocket: this is another stance that men often assume.

Women frequently hold their arms bent, regardless if they are carrying a purse or not. Pictures 31 to 33 are of them with purses, and 34 to 38 without purses on the bent arm. I find that drawn-in extremities appear to me to be a sign of pulling back into oneself and of cowering.

39



40



41



Exceptions.

These exceptions show only younger women for a change, instead of the older ones from the so-called lower classes.

Arm and hand positions

Ford boss Lutz
Spiegel 7/1976
42



Politician Semler
Spiegel 21/1973
43



Advertisement for
Oce copy machine
Spiegel 44/1975
44



Peter Falk, actor
Photo: Universal
Television and
Columbia
Brigitte 4/1976
45



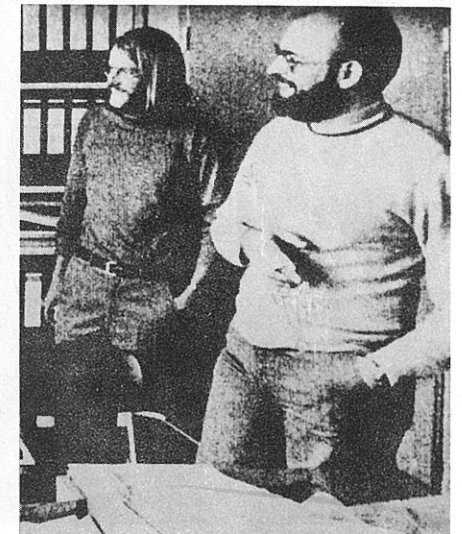
Entrepreneur Willi
Sachs, Photo: F. Hug,
P. Vauthey, J. Gebhardt
Stern 50/1976
46



Banker A. Münchmeyer
Spiegel 13/1973
47



Medicine research group
Jürgen Ströhmman,
H. M. Hübenthal
Spiegel 46/1975
48



49



50



51



52



53



54



55



56

57

The men like to show themselves like this in the media, too.



Couple.

Advertisement for "Die Zeit"
Stern 41/1977
58



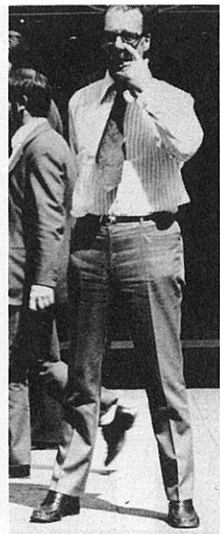
Although the woman is in the center between the two men, a comparison of all the arm and hand positions shows that she is the lowest on the social scale of the three.

This position is a further variation, with a slightly bent arm, where the woman has one hand up at her face, mostly around her mouth. This gesture makes her appear childish, and like other "feminine" postures, weak.

See also pictures 93 to 99, The Egyptians, a "little child's gesture".



59



60

I observed that men much more rarely put their hands on their face. Since they are standing so broadly and impressively, it does not make them seem childish or weak, even when they do.



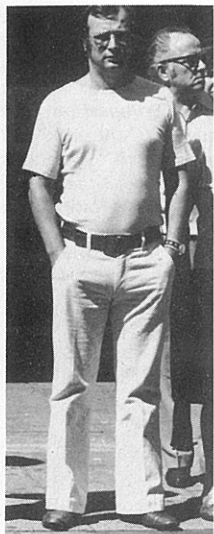
This "feminine" pose is used in the male-dominated media to show the woman as willing and ready to be used.

61
Freitag
40/1975
Photo: Pandis

Arm and hand positions

62

Union leader Klunker
Spiegel 51/1975
63



Siemens boss Plettner
Spiegel 18/1974
64



Politician Rohwedder
Spiegel 43/1975
65



Politician Maihofer
Spiegel 28/1973
66



Politician Kossygin
Spiegel 3/1975
67



68



69



70



71



72



73



74



75
Flyer of mail order house Klingel
Pforzheim 1975

With both hands in their pants pockets, men frequently stand in an impressive pose – as if they wanted to display audacity, daring, and a bit of dash.

76

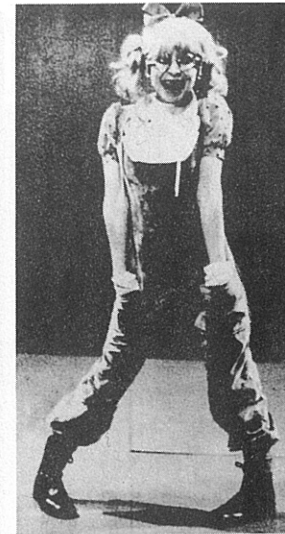


Exception.

Stern 49/1975
77



Actress
Ingrid Steeger
Spiegel 8/1974
78



I also only found this position in the media used in connection with a posture that clearly displays a submissive role. Both women are shown – besides the rest of their attire – in positions with their shoulders drawn up and their feet pointing inward.

In this variation, the women hold one hand up alongside the face or at the neck, frequently just grazing the hair.

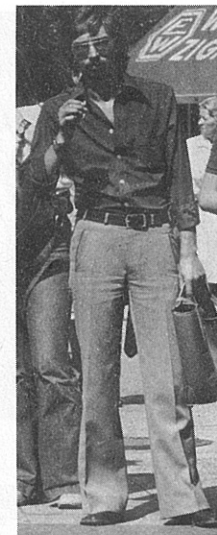


79

In this variation, the men touch their hair to smooth it out of their faces, but hardly to leave one hand on their hair. This is something they do less frequently than women anyway.



80



81

Most of the examples that I saw of men with bent arms were in connection with their smoking – holding either a cigarette, cigar or pipe.

Arm and hand positions

Politician Kohl
Spiegel 20/1973
82



Pop singer
Heintje Simons
Spiegel 49/1973
83



Politician Genscher
Spiegel 24/1975
84



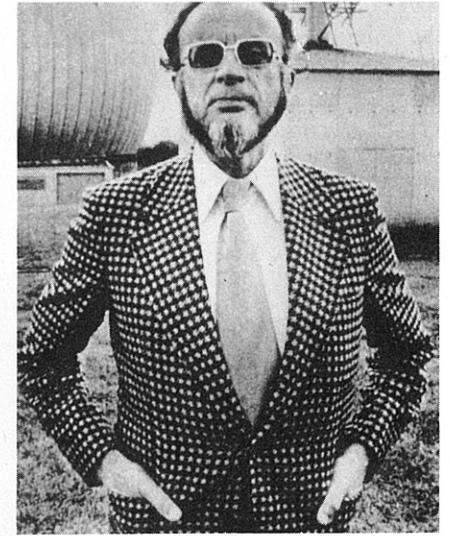
Personnel boss
W. Hoppe
Spiegel 51/1973
85



General (retired) Westphal
Spiegel 37/1972
86



Observatory director Kaminski
Spiegel 19/1975
87



88



89



90



91



92



93
Mail order catalog
Wenz, Pforzheim
1974



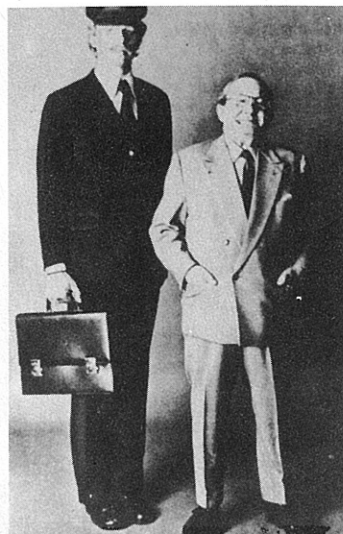
94
Advertisement for Rüttgers
Club champagne
Neue Revue 13/1976



95
Advertisement for
Playtex brassieres

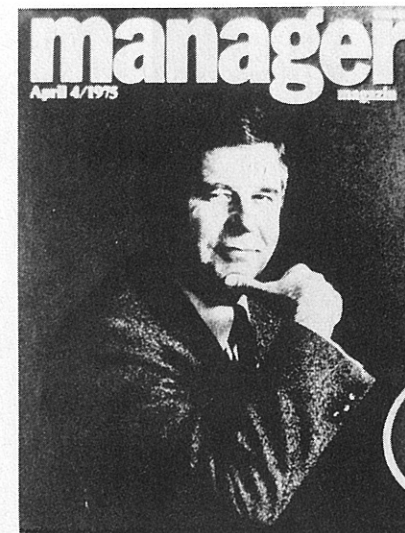
As well as in sitting men who are standing up also demonstrate the "thumb of power" in order to show their superiority. In this position, the elbows are once again turned outward.

Fiat advertisement
Spiegel 17/1975
96



Although the shorter of the two, it is very clear that the smaller man is higher on the social scale. This is demonstrated not only by his arm, leg and foot positions, and his expression, but also by his thumbs.

Politician K. Biedenkopf
Advertisement for the magazine
"Manager" 4/1977,
Spiegel 15/1975
97



The "thumb of power" appears most frequently coming out of pockets, but there are other effective spots to place them – already seen in the series of sitting men.

I also often noticed that women standing up used one hand as a kind of decoration across their chest.



98
Around 1767
John,
Mimmensehausen,
parish church



99
Around 1715
Mary,
Bamberg
St. Michael

Once again, examples from earlier times that show both man and woman in this position, then understood as a gesture of humility in front of the Christian God.

Arm and hand positions

100



101



Politician
Mitterand
Spiegel 15/1974
102



Neue Revue 18/1976
103



Opera singer
Fischer-Diskau
Spiegel 45/1974
104



Prof. B. Ibsen
Spiegel 7/1975
105



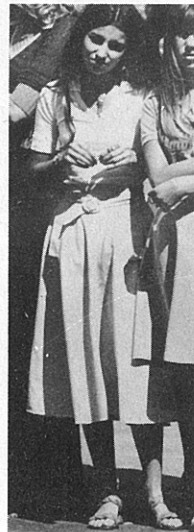
Politician Papadopoulos
Spiegel 41/1973
106



107



108



109



110



111
Mail order catalog
Wenz, Pforzheim
1974



112
Princess Margaret
Neue Welt 40/1975



113
Advertisement for
Orlane skin preparations,
Paris
Brigitte 4/1976



114
Politician
Annemarie Renger
Spiegel 46/1975

Standing men seem to cross their hands in front of themselves only when they wish to underline the dignity of an occasion. They hold their hands in front of their genitals.

When standing, women put their hands together, which they frequently do; they generally bend their arms a lot more than men do. The hands are held delicately and often touch only at the fingertips.

115



116



Exceptions.

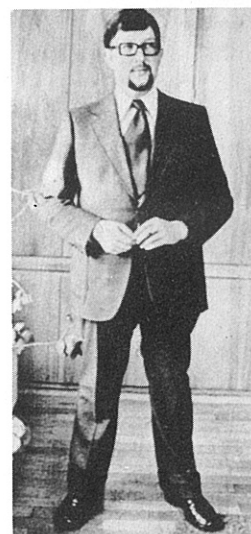
Outside advertising in Hamburg
117



Women hold their hands in front of their genitals much less than men do. However, when they are being shown by the men as sex objects, that's another matter.

Exception.

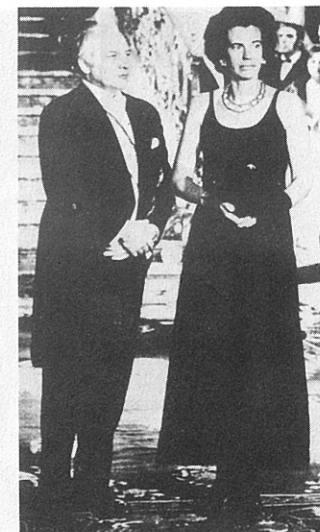
Due to the broad stance and the rest of his posture, this man shows himself as being quite "masculine", and on the upper level of the male/female hierarchy.



118
Theologian Hermann
Spiegel 42/1975



119



120
Politician Scheel and
wife Mildred Scheel

Couples.

The rank order is also evident in these couples, signalled by body language.

Arm and hand positions

121



122



123



124



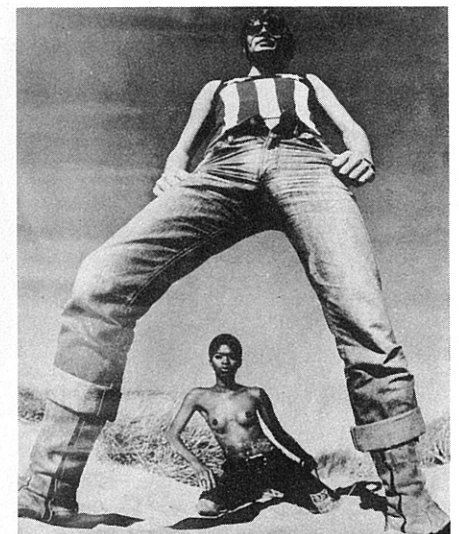
Actor in
an East Ger-
man musical
Spiegel 18/1974
125



M. Tucker
Photo: W. Heilmann
Bravo 1/1976
126



Poster with the title
"Power to the people"
Wagner Grafik A./S.
Printed in Denmark
127



128



129



130



131



132



133



134



135



136

137

Men frequently display their fists at their belts or pockets, like here, and much like the "thumb of power"; such positions represent an important symbol of their claim to authority.

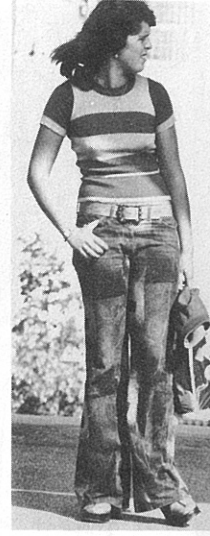


138



Variation with one fist at the belt.

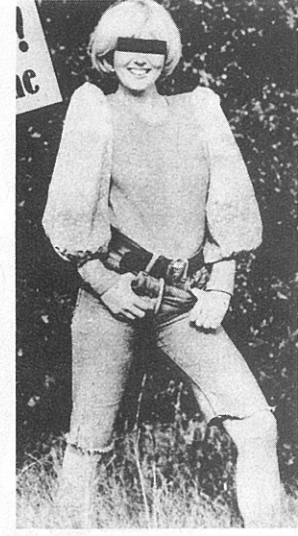
139



Exceptions.

By the narrowness of this stance, with the weight on one leg with one foot bent inward, this position does not work on the whole in any way impressive like the men's poses.

Praline 38/1975
140



In having the woman stand precisely with her hands at her pockets in a pose that is clearly a sexual proffering pose, prevents women in general from using "masculine" poses.

Women often bend both arms even though they are carrying heavy bags. A man, even the most socially underprivileged, would probably never do anything like this. Surely this is an expression of great fear. On the one hand, she is unconsciously afraid of breaking the norms of her sex role; and on the other hand, and this may be the

stronger of the feelings, pulling in her arms and legs towards herself, makes her feel more protected.

Arm and hand positions

141



142



143



Publishing house
representative
M. Sadlowsky
Spiegel 14/1973
144



Flyer for clothes
by Peek & Cloppen-
burg, Hamburg
145



Actor in the film "Die Beichte"
- 'The Confession' by Oliver Storz
Die Zeit 47/1970
146



147
"Lockende Linie" - 'Appealing Lines'
Hairdo magazine 1973
Photo: Wella International



148
Advertisement for the city
of Karlsruhe
Spiegel 24/1976



149
Hot 12/1975



150
Bravo poster 1975



151
Advertisement for
MM champagne
Spiegel 4/1978

Deutsches King 11/1975
152

Men's clenched fists at their lapels demonstrates a frequent pose commanding power and authority.



Couples.

Bravo cover
153



In contrast the women striking this "masculine" pose, she is shown as proffering herself.

Advertisement for Grebau building system, Karlsruhe
Spiegel 11/1975
154



Variation, with one fist at the lapel.

Women who pull their shoulders up seem marked by fear, in today's sense a very "feminine" posture. This posture is used frequently in the media to show the woman as sex object. In these pictures, the men have worked on the original components of fear of the women, disguising them (as is done with all "female" positions that

are used as proffering poses) so that the women look cute and childishly touching.



155
A magazine that is offered in drugstores.

Even "female" babies are already shown in this same manner of a proffering pose, marked as an object of the man.



156
Around 1700
"The Winter"
Balthasar Permoser

As all other postures, this one was not historically restricted to one or the other sex.

Arm and hand positions

157



158



159



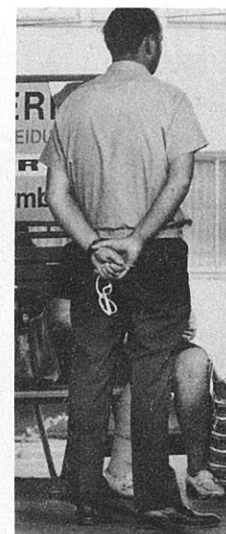
160



161



162



VW-boss Nordhoff
Spiegel 28/1973
163



Konkret Dec. 1975
Photo: Stefan Moses
164



165
Advertisement for aspirin
by Bayer, Leverkusen
Spiegel 26/1975



166



167



168



169



170



171



172



173
Julie Christie
Echo der Frau
42/1975

A further, in general "masculine" posture, seems to be the hands folded behind the back, since I did not often see this posture among women.

Frequently, women lay one hand on their lower arm, sometimes on their upper arm, a posture that appears to be fear-determined, letting the woman seem self-conscious on the one hand, and on the other hand, giving the impression that she wants to hold onto herself and flee into herself.

175



176



Exceptions.

177



178



Here a variation that I did not notice in men.



Exception.



Couple.

The authority relationship to the woman, determined by the man is made clear by all posture details of this example.

179

180
Julie Christie
and D. Sutherland
Echo der Frau
42/1975

Arm and hand positions

Television moderator
Kulenkampff
Spiegel 25/1973
181



Politician Juan Negrin
Stern 50/1975
182



Advertisement for
computer terminals NCR
GmbH, Augsburg
Spiegel 7/1975
183



Minister president Caetano
Spiegel 43/1973
184



Judge Meyer
Spiegel 44/1975
185



186
MS
October 1975



187
Politician Annemarie Renger
Spiegel 42/1975



188
Countess Giscard d'Estaing
Spiegel 30/1974



189
Luise Rinser
author
Spiegel 41/1977



190
Stern 18/1976

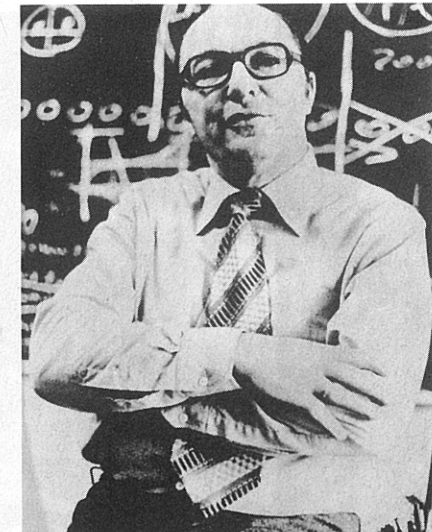
When men fold their arms in front of their chests, they frequently display their "thumb of power". They give themselves a distinguished air through fine nuances such as fingers or hands held exaggeratedly straight (pictures 184 and 185).

The more proffering a pose is, the higher up in front of the breasts the arms are crossed when women are shown in the media. The other variation shows the arms very low, crossed at the waist. The hands or fingers were always laid around the form of the arm in all the examples that I found.

Cartel office president Günther
Spiegel 8/1976
191



Civil servant Kartte
Spiegel 8/1976
192



In this posture in which men lay one hand on the outside of an arm, they frequently stretch and spread their fingers.



193
Advertisement for
Otto mail order house
Funk Uhr 34/1975



194
Neue Revue 13/1976

I never saw women's spread fingers that were completely stretched out, and the spread fingers were only used in connection with a proffering pose.

Arm and hand positions

195



196



197



198



199



200



201



202



203



204



205



206



207



208



209



210



211



212

When observing
men on the
street, I rarely
saw the nuances
of the impressive
poses (arms
crossed in front
of their chests)
so prevalent in
the media, such
as the effects
caused by the
raised thumb or
the expressly
stretched or
spread out fin-
gers.

Among women
standing outside,
I rarely saw the
arms crossed
very low at the
waist.

Arm and hand positions

213



214



215



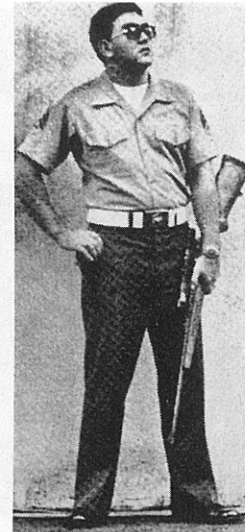
216



217



Newsweek
Feb. 9, 1976
Photo: R. Trostle
218



Publisher
Ledig Rowohlt
Spiegel 41/1973
219



Politician
Schiller
Spiegel 50/1973
220



221



222



223



224



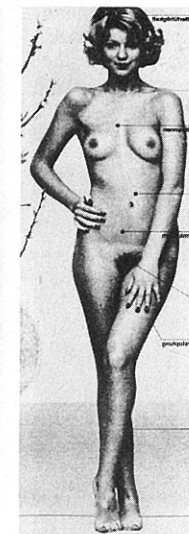
225
Prostitute
Spiegel 4/1975



226
Jane Fonda
Bolero
Nov. 2, 1975



227
Catalog of the
mail order house
Wenz, Pforzheim
Photo: B. Hansen



228
Neue Revue
15/1976

I seldom found men with one hand resting on the hip standing outside with any more frequency than women. However, in the media, I found women in this position only in proffering poses.

Most of the women that I observed standing outside with one hand on their hips were in "exceptional" positions with their legs and feet, rather than the usual "feminine" postures of submissiveness that I usually saw.

229



Couple.

Arm and hand positions

230



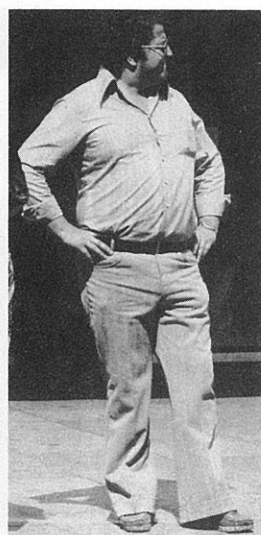
231



232



233



234



235



236



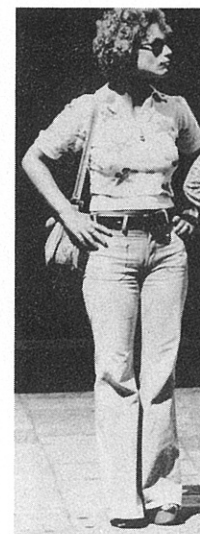
237



238



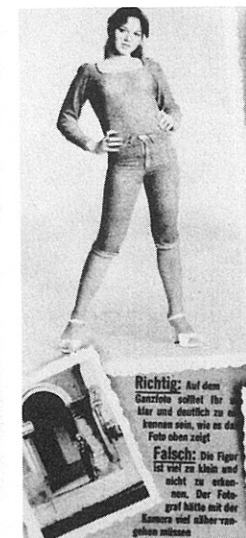
239



240

Men frequently stand with both hands resting on their hips.

Contrary to the men, I noticed that women stood much less frequently in this posture outside.



Also this "masculine" posture was to be found in the media only as a proffering pose for women.

241
Bravo 51/1977

Arm and hand positions

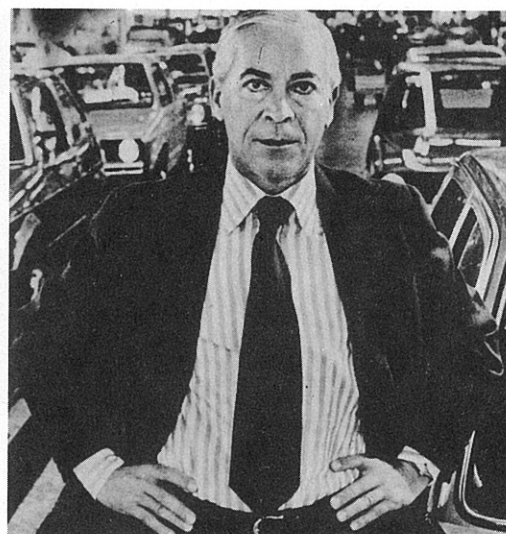
Politician Leister
Spiegel 21/1974
242



Ford boss Lutz
Spiegel 39/1974
243



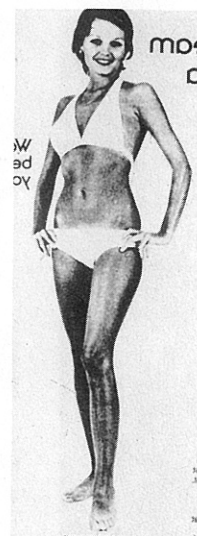
Schmücker
Spiegel 37/1975
244



FBI boss Hoover
Spiegel 35/1975
245



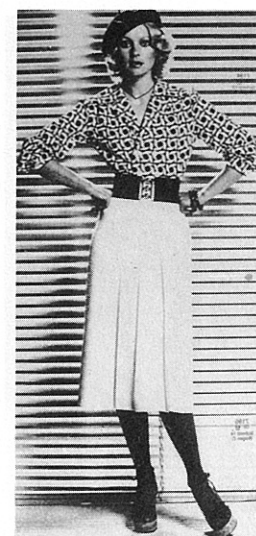
246
Stern 50/1975
Photo: T. O'Neill



247
She – Advertisement
for "5 Minute
Figure Shaper Plan"
Richmond Surrey



248
Flyer for Lucia
Goldmoden
(women's fa-
shions), Hamburg

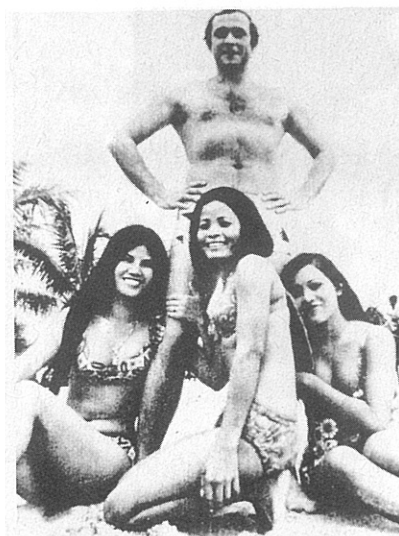


249
Burda Moden
7/1975

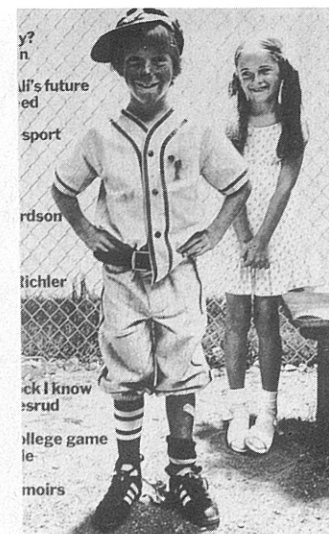
Here a number of examples from the media where men, standing with both hands on their hips, make themselves especially broad.

As already mentioned in connection with picture 241, women who place both hands on their hips are used in the male media only in proffering poses, as objects for the men.

West German tourist on a Bangkok beach with Thai-girls.
250



Cover of Esquire,
October 1975
251

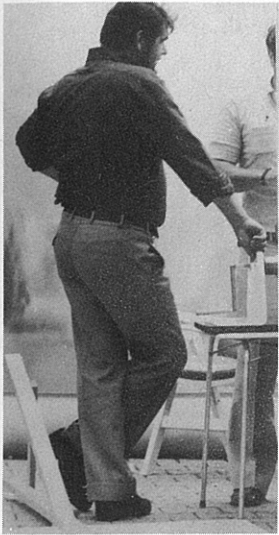


Couple.

These examples, pictures 250 and 251, show very clearly the role of the woman under the domination of man, signaled by their body language.

Arm and hand positions

252



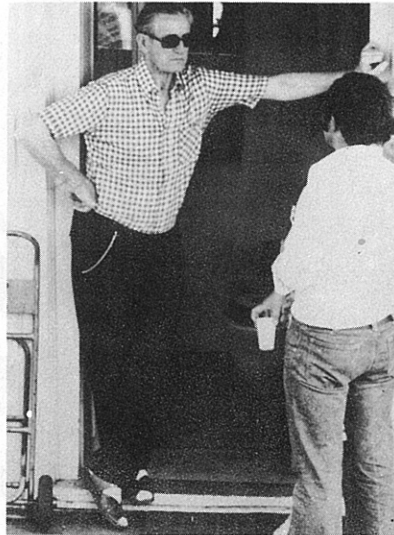
253



254



255



Street sweeper in Italy
Spiegel 37/1974
256



Soccer coach Merkel
Spiegel 19/1975
257



258
Burda Moden 7,
1975



259
I. Hallerstedt
Photo: R. Yüksel
Neue Post
13/1973



260
Advertisement for
Lucia Goldmoden
Hamburg



261
Advertisement for
Lucia Goldmoden
Hamburg



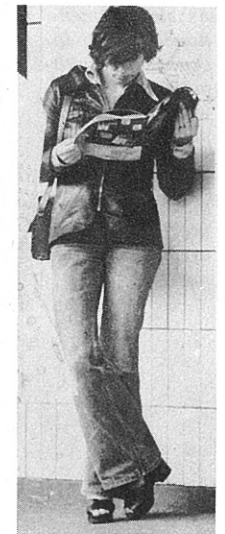
262
Beate Uhse catalog
Mail order house B. U.,
Flensburg



263
Burda Moden
7/1975



264



265

Rollei boss Peperzak
 Spiegel 19/1975
 266



Standing men often pose in this position. With one arm stretched out, they lean themselves on a nearby wall or other object.

Historian G. Kahle
 Spiegel 42/1973
 267



Criminal detective Siviero
 Spiegel 48/1973
 268



Variations.

In this variation, the man is resting himself on one elbow, another posture that I never found among women shown in the media, and that I rarely observed among them at all.

When women lean themselves on something, they scarcely ever do it with their arms stretched out from their bodies.

Walking persons, arm and leg positions

Politicians Friderichs
and Genscher
Spiegel 41/1974
1



Politician Blüm
Spiegel 27/1975
2



Politician Ertl
Spiegel 23/1974
3



Banker Christians
Spiegel 11/1975
4



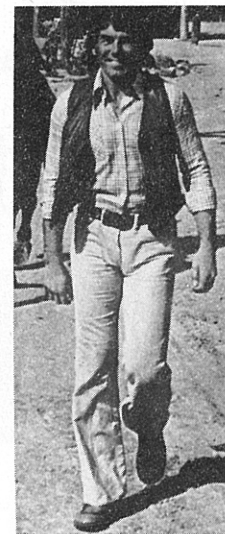
Brochure of BHW-
Builder bank
5



Politician Gaus
Spiegel 21/1974
6



Camel cigarette
advertisement
Spiegel 32/1974
7



8



9
Brigitte 6/1976



10
Brochure of BHW
Builder's bank



11
Freitag 40/1975



12
Photo: Uli Rose
Stern 38/1974



13



14
Susan Atkins
Spiegel 51/1974



15
Julie Christie
Echo der Frau

Men hold their arms a clear distance away from their bodies when they are walking, pressing their elbows outward, forcing the backs of the hands to face forward. This can be most clearly seen in picture 7. Men place their feet slightly sideways, stepping out into the space with the toes pointing outwards.

As I already mentioned in the foreword, I saw small boys playing "threatening" with this "masculine" gait.

As in all other postures, women make themselves appear smaller. Their arms, especially the elbows, are held very close to their bodies, the backs of the hands face sideways. These arm positions are generally so tight that the woman's breathing is hampered. The combination of shallow breathing and the fear that this

brings out does not help the woman's well-being. Women generally take smaller steps, placing the feet narrowly in front of themselves, sometimes to the point of being slightly pigeon-toed. The knees are usually held tightly together. This is most clearly illustrated in pictures 8 and 11.

The very high

"feminine" heels are another important sign of the hierarchy used to humiliate women. Not only do they damage the woman's spine, they also force her into a walk showing her clearly as an object of male domination, much as the women in the patriarchy of ancient China whose feet were crippled at a young age.



"Masculine"
footprints



"Feminine"
footprints

I would like to quote an interesting report that Ebba E. Drolshagen sent me after a period of study in Chicago, U.S.A.:

"... The University of Chicago lies in the middle of a ghetto (more precisely: three sides black ghetto and one side lake). Because of this, the life style is somewhat problematic here, especially after dark and especially — of course — for women. Because of this, there is — as in many other American universities — a rape crisis center at the U. of C. I don't suppose I need tell you anything about the center itself. This RCC has made a pamphlet explaining what can be done to avoid rape, and what to do if it does happen, and what to do afterwards, etc. The part that's interesting for you is that the pamphlet explains repeatedly and expressly how a woman should walk at night — flat shoes, not only because of the freedom of movement, but also because the hobbling about on high heels signals uncertainty (how fitting!). Walk briskly and purposefully, but never, never, never run; that shows fear. Walk straight-backed, chin up, never creeping along hesitantly and scared. In addition, there are helpful hints like: don't stand

on a corner hesitatingly if you're not sure which way to go; it's better to make a block's detour than to let them realize you're a stranger in the neighborhood.



Walking in high-heeled shoes while wearing pants, especially if they are tight, has the same effect.

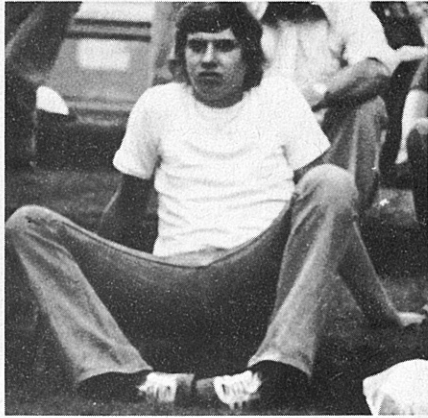
Our life-long training as women of the patriarchy has been so perfected (especially through the possibilities of the male-dominated media) that most women have so thoroughly internalized this picture of their own identity that the thought of changing this behavior and the fitting attributes – at least to a “certain” degree – seems like an infringement upon personal expression. Many are not even able to recognize anymore how they have been trained to show themselves as victims, and they continuously proffer themselves to men.

People sitting and lying on the ground,
Arm and leg positions

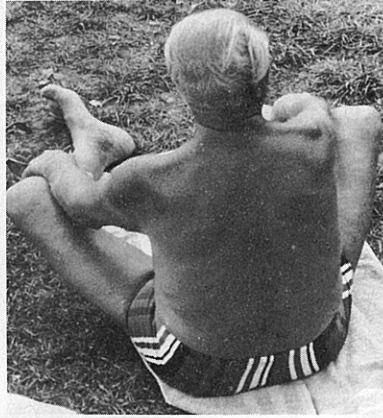
1



2



3



4



5



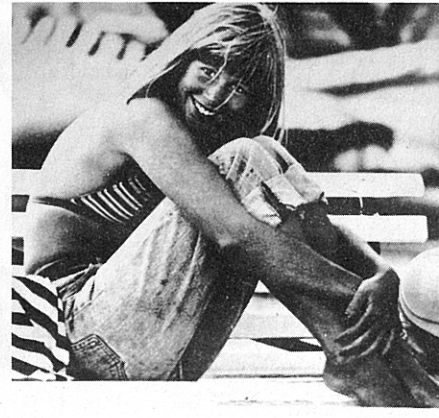
6



7



8



9

Advertisement for
Kodak film



10

Advertisement for
Liasan intimate hygiene spray
Bravo 40/1975
(Text reads: "One has such
freedom of movement")

11

When men sit on the ground, they also spread their legs far apart, and the arms tend to need a lot of space, too.



Exception

Neue Revue 42/1975
(Front cover)
12



Here again the woman in broad arm and leg posture, in a proffering pose presented by the male-dominated media.

Arm and leg postures are generally very narrow among women, even when they're sitting on the ground. Here it becomes especially clear how little difference it makes in relation to their body language what women or men are wearing. The women in pictures 6 and 7 go so far as to sit with their toes pointed inward.



Exception

13



14
Jasmin 3/1970

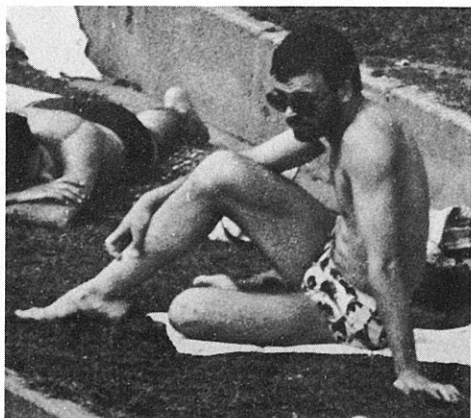


15

Couples.

Regardless whether on the grass or on the beach, the hierarchical differences between men and women is always marked by body language.

16



17



Advertisement for Cointreau Liqueur
MS October 1975
18



Advertisement for ventilator and
heating appliance firm
Calor, Vertriebs GmbH, Munich
Stern 2/1976
19



20



21
Shot out of the
film "Salo"
Spiegel 49/1975



22
Rosi Mittermaier
Athlete
Photo: P. Thomann
Stern 3/1976



23
Neue Revue
40/1975



24
From the film
"Salo" by Paolini



25
Advertisement for
Krone cigarettes
Brigitte 4/1976

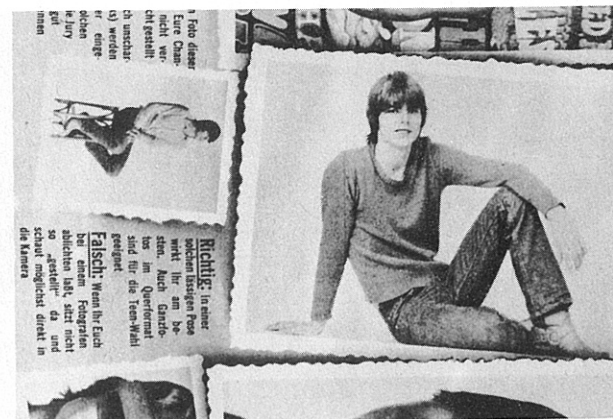
26

This variation, that appears frequently in advertisements, shows the man with one knee raised.



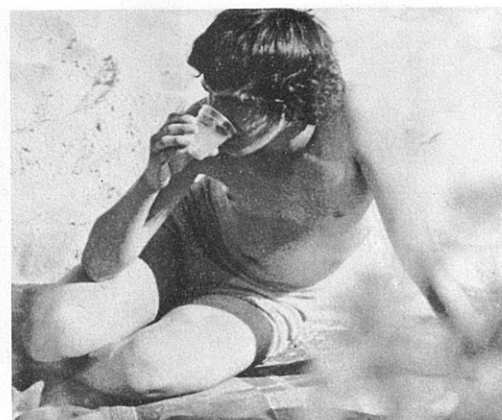
Exception

Bravo 51/1975
27



In some magazines and books men and women, especially younger men and women, are taught expressly how to assume "feminine" and "masculine" poses. (The text in the picture gives exact directions how to sit "right" or "wrong" for a photograph.)

For women, holding the thighs tightly together is quite typical.



28

Exception



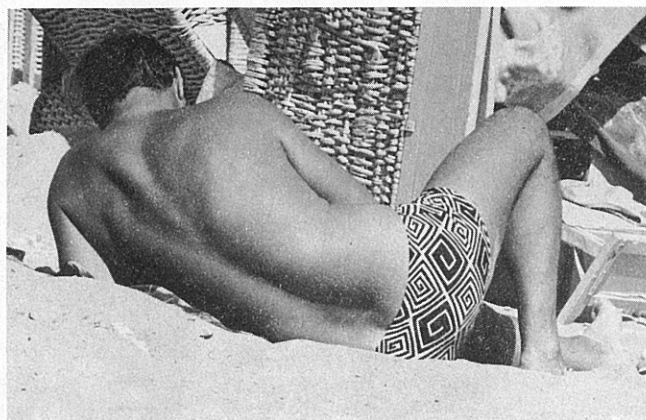
And even the very young are persuaded to express the rank order between men and women through their body language.

29
Out of a photo album

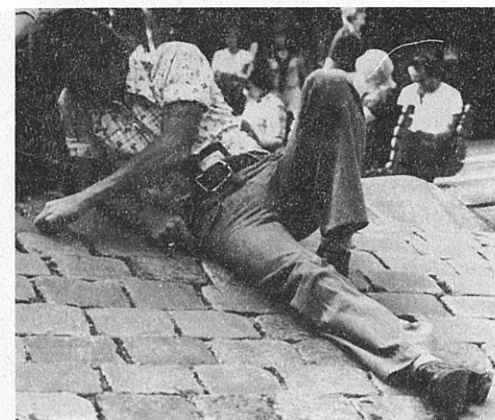
30



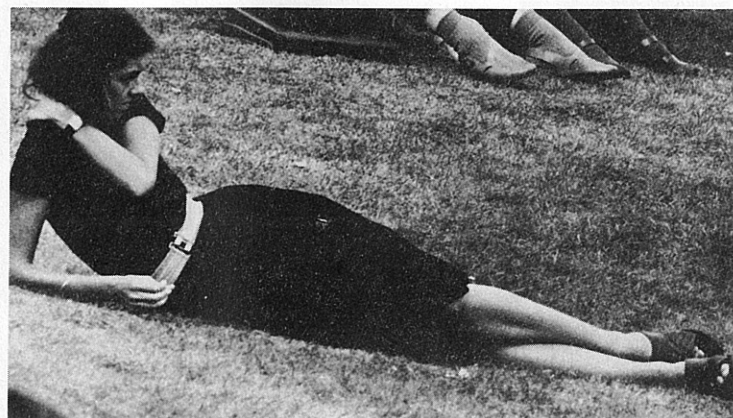
31



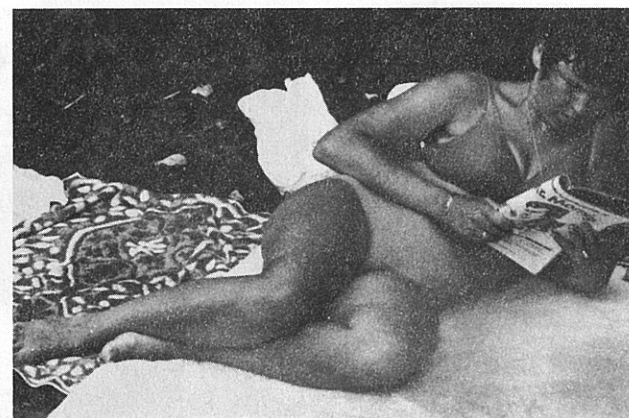
32



33



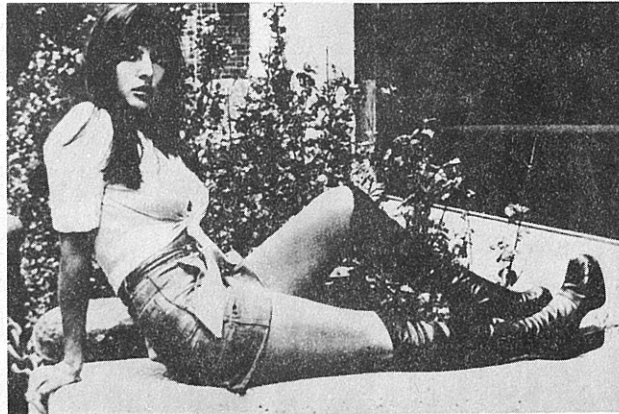
34



35

Nicola Freud,
photo model
Spiegel 25/1974
36

In this lying position, the man frequently puts up one leg.



Here again, as part of the proffering pose for the man, the more "masculine" leg pose.

37



Laid out in this manner, totally in pose — a posture that I did not find among women even in the proffering poses.

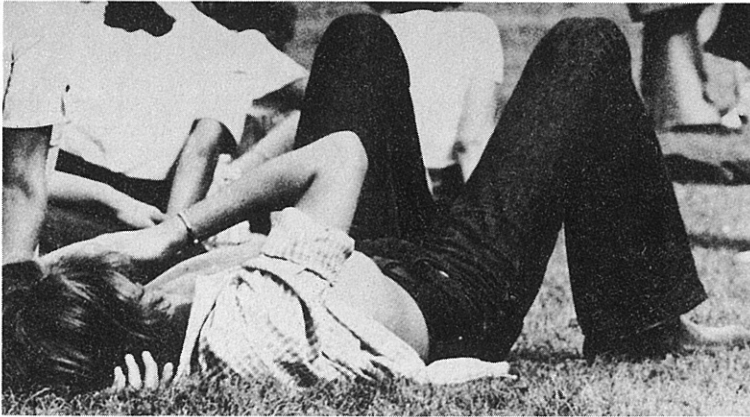
I almost never observed women lying with one leg pulled up. In this posture, they mostly hold their knees tightly together.



This example shows a woman in an especially emphasized "feminine" posture: a proffering pose. These proffering poses are used by the male-dominated media just as often as the "masculine" variations.

38
She, Feb. 1976

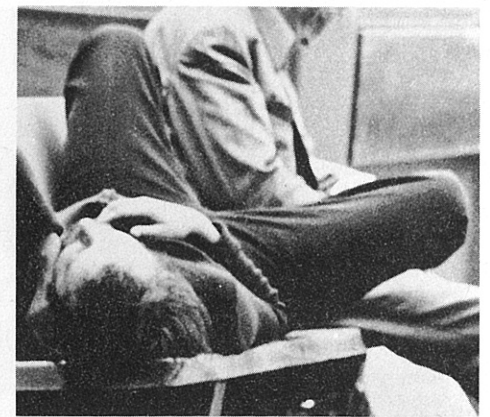
39



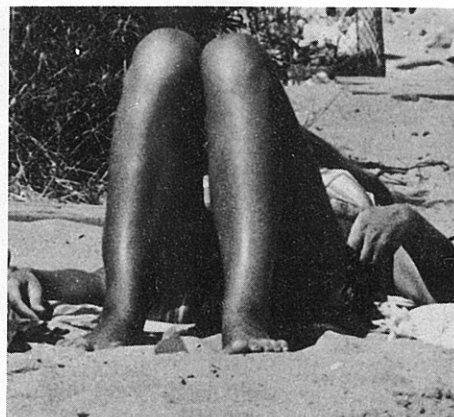
40



41



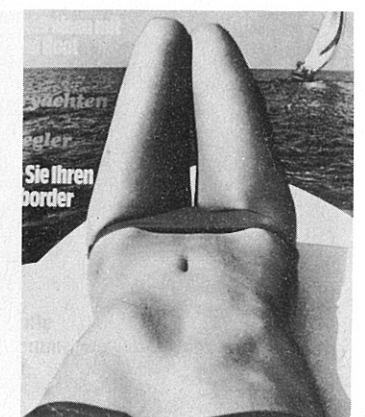
42



43



44



45
Boote 6/1976
(Front cover)

The man, lying flat on his back, both knees pulled up and far apart. In general, I found fewer differences in the arm postures of men and women lying down, so I will concentrate more on the leg postures.

Even during the hottest summer, women barely ever let their pulled-up knees fall apart. However, I did find that this posture was generally accompanied by the feet pointing outwards.

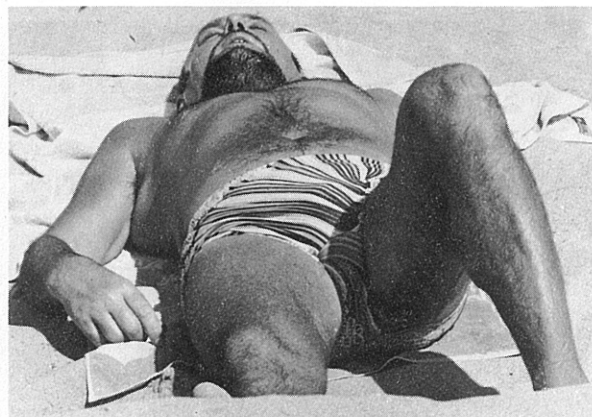


Exception.

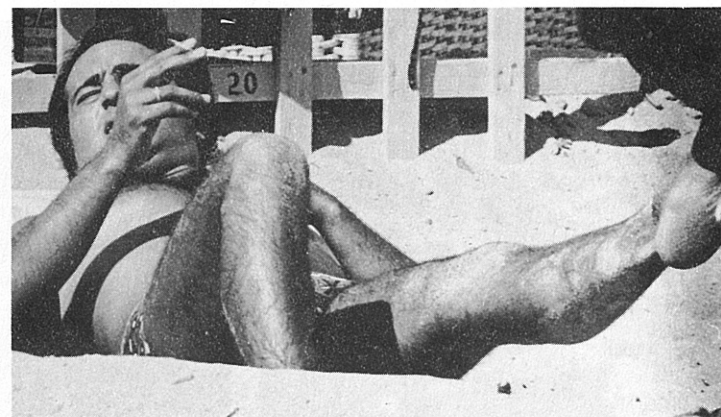
47



48



49



50

51

52

53

Even when the man is lying completely flat on his back, with only one leg pulled up, his posture is spread out.

Even when lying down women pull up only one leg. They generally bend the knee inwards, and even the straight leg is more likely to be turned inward than outward.

54



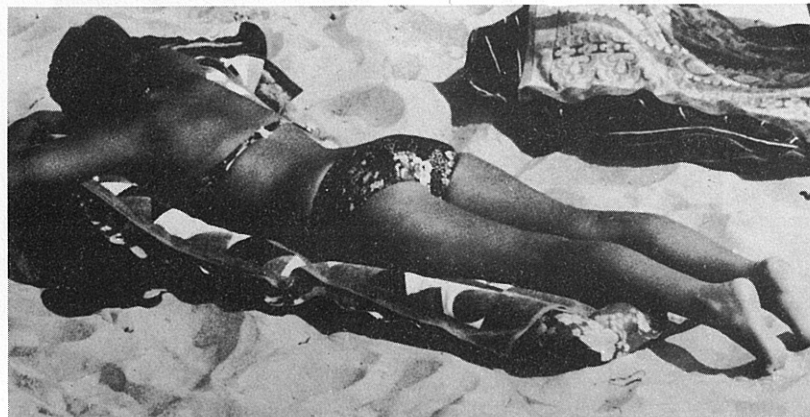
55



56



57



58



59

When men lie completely stretched out flat on their backs or on their stomachs, they mostly spread their legs far apart.

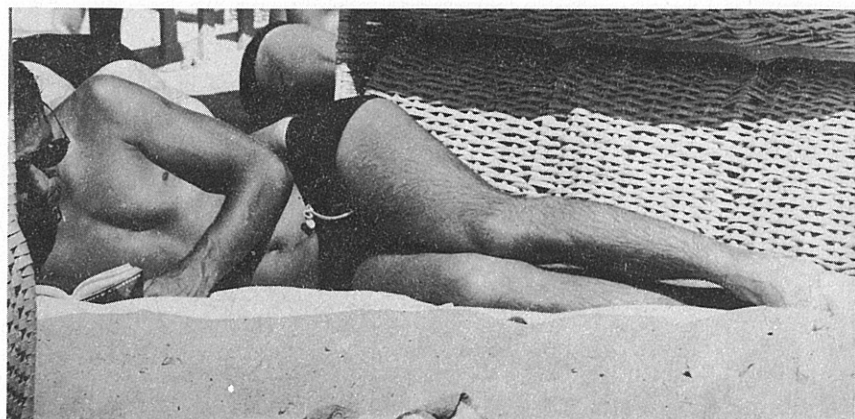
Women usually do not open their legs at all, even while lying with their legs completely stretched out.



Here again an example of a woman in an expressly "feminine" posture as proffering pose.

60
Photo: Ed. Lang
Stern 34/1975

61



62



63



64



65



66



67

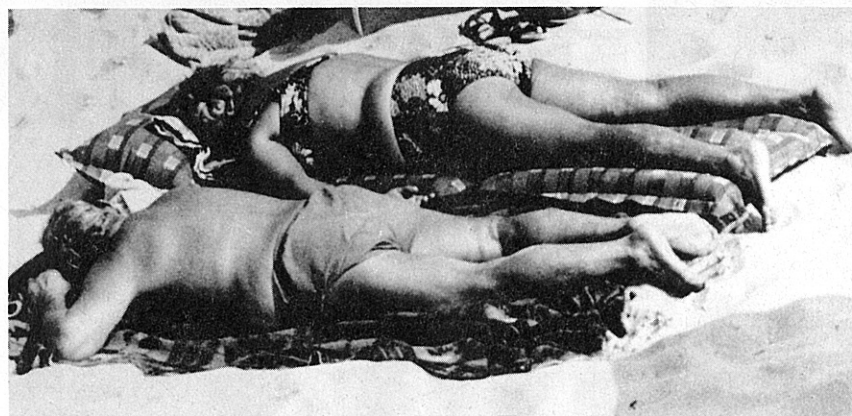
Towards the end of the summer, after a long period of good weather, I discovered the most exceptions. Now there were men lying about more frequently in the narrow leg postures, but usually only when fast asleep – so they seemed to be –.

The long hot summer seemed to affect the women in the opposite way: they now sunned themselves more frequently in broader-legged postures.

*Alcohol victim
Spiegel 32/1975
68*



This is the only photo I could find in the media of a man lying down who did not have one leg pulled up – a man who's sleeping it off, so that he can get up again and be impressive.



Couple.

Here the woman is the exception, lying in the broader leg posture.

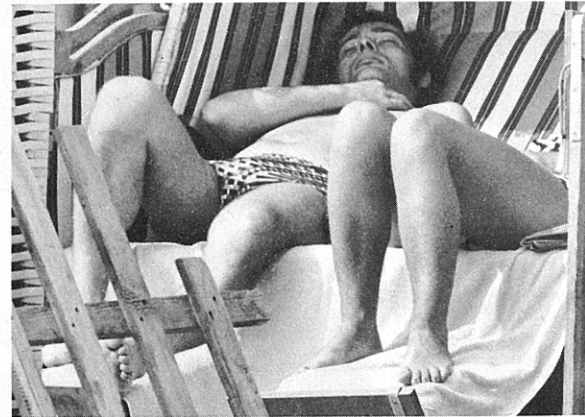
70



71



72



Couples.

In these examples one can clearly see that the rules of male/female hierarchy expressed through body language are still closely followed, even at the beach.

73



74



Couples.

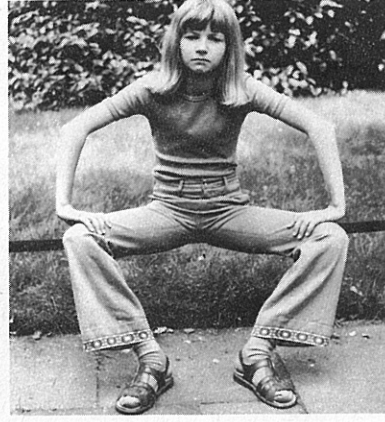
I noticed the most exceptions when women were among themselves— and this was not only at the beach. Their behavior was much more relaxed. It seems that women scarcely signal social differences in rank when they are among themselves:

quite the contrary to when men and women are together, but also different from how the men behave among themselves.

An experiment.

An important experience for me during my research was an experiment with various men and women as well as with two 14-year old girls. I showed them a series of pictures of typically feminine postures, let them practice imitating them and then took pictures of them in these postures. Then I did the same thing with typically masculine postures.

The women could very quickly strike the "masculine" or "feminine" poses, but "naturally" they were more used to the "feminine" poses. The men had greater inhibitions. At first they tried to caricature some of the "feminine" poses. When I then insisted that they copy the body postures exactly, they frequently answered "I can't do that!", but then they could, of course. In the beginning, the two girls found a lot about the "masculine" postures funny, however, as they imitated the "feminine" postures, they got more and more peeved, until finally, one of them stopped the whole experiment, saying: "Now I know why Marilyn Monroe killed herself."



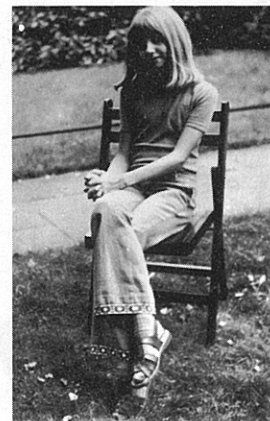
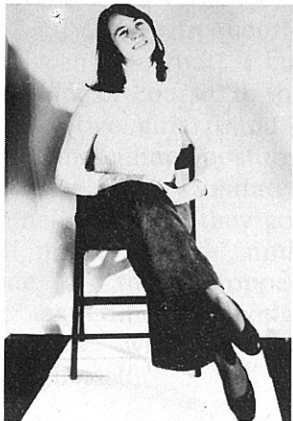
"Masculine"



"Feminine"



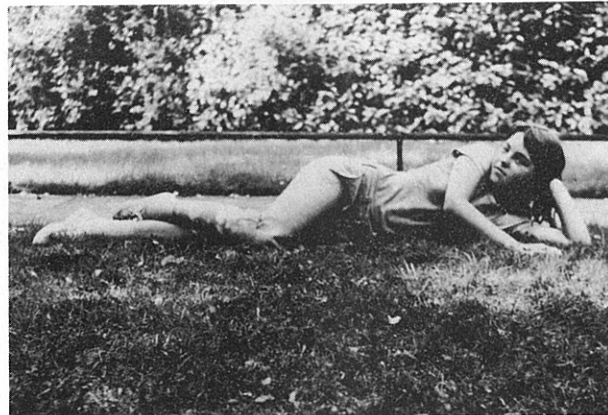
"Masculine"



"Feminine"



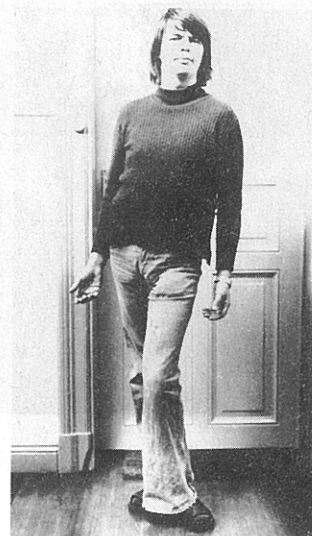
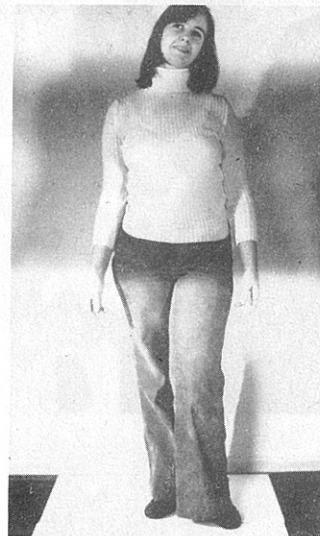
"Masculine"



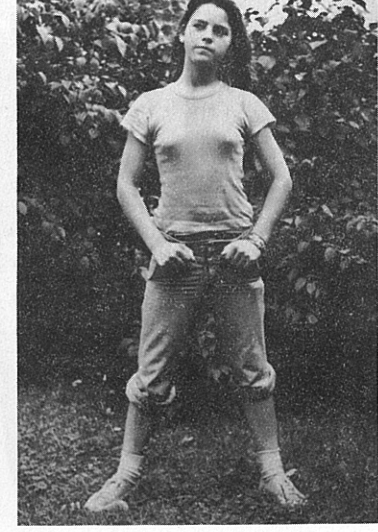
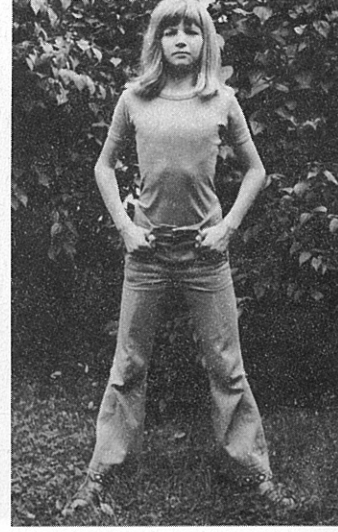
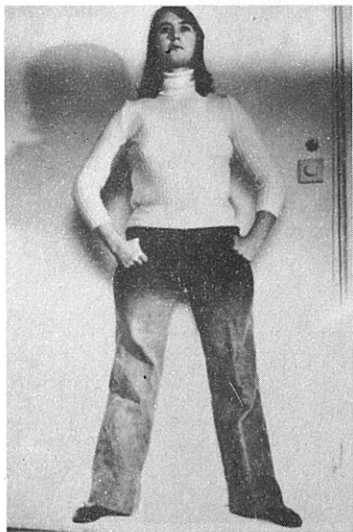
"Feminine"



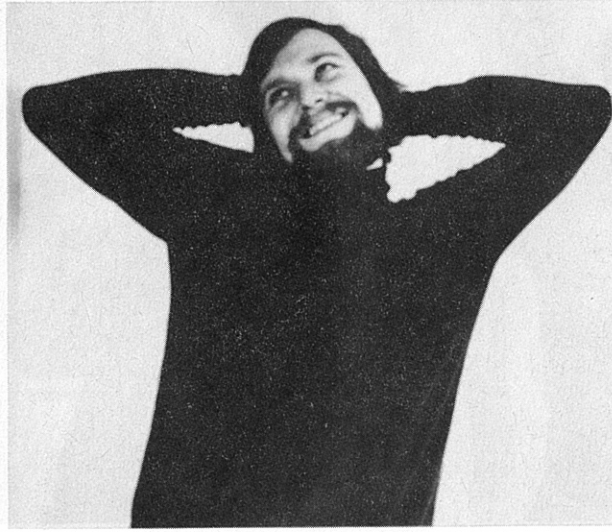
"Masculine"



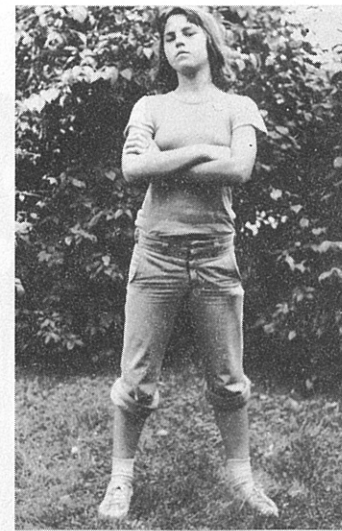
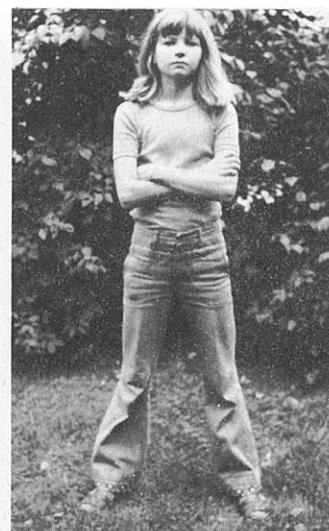
"Feminine"



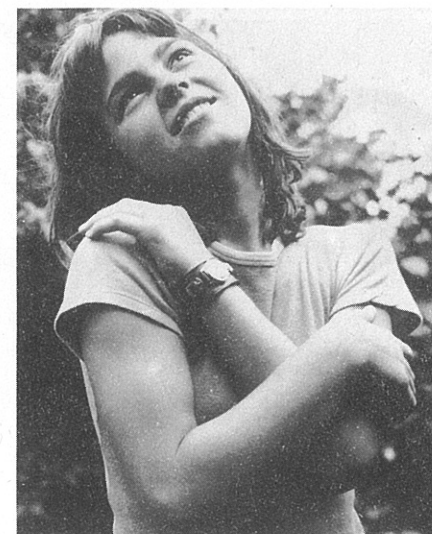
"Masculine"



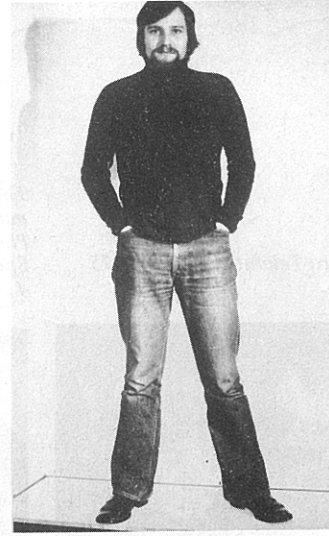
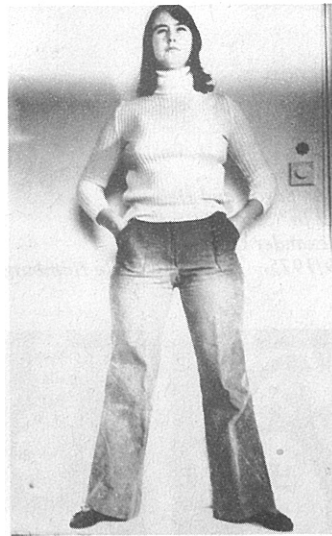
"Feminine"



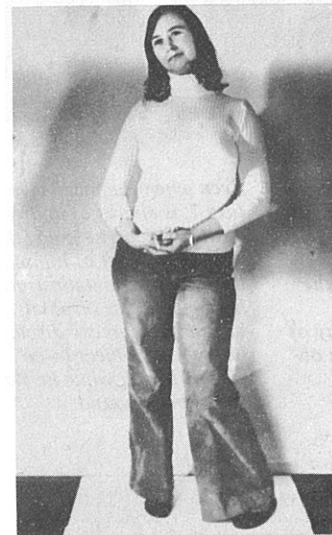
"Masculine"



"Feminine"



“Masculine”



“Feminine”

Possessive gestures and holds

I have made an assortment of those possessive gestures and "holds" that can be seen most frequently; this is only a very small and limited selection.

ER 11/1975
Front cover
1



Advertisement for
"Vereinigte Versicherungs-
gruppe" (insurance company)
Stern 41/1977
2



Bolero Teletutte Nov. 2, 1975
3



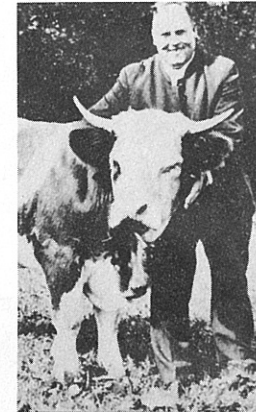
Theresa Ann Savoy and Hel-
mut Berger in "Salon Kitty".
Photo: Alexander Czechatz
Spiegel 49/1975
4



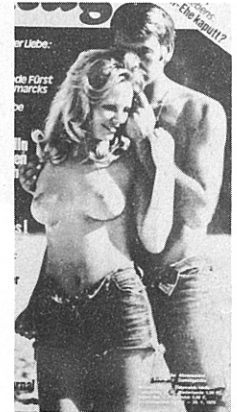
Hallo Hamburg 1/1975
5



Ertl, Minister of Agriculture
Spiegel 47/1974
6



Freitag Nr. 5
7



When showing men and women, the male-dominated media has a wide range of favorite postures in which the man is clothed while the woman is shown naked. Another characteristic way of marking the woman as an object of the man.

Even when the man, as in picture 7, is almost as undressed as the woman, he holds the woman in front of himself, thus not only demonstrating her being at his disposal, but simultaneously displaying her as a sex object to be viewed by all, while he stands in the background.

I could not find a picture anywhere, where the woman held a man in this way.

*With both hands
in front of him
holding the wo-
man, showing
off his posses-
sion, demon-
strates one of
the man's favor-
ite impressive
poses.*

*Around 2300
Group statue of Ppj
with husband and child,
Hildesheim,
Museum
8*



*Ancient Egypt
was the only
place I could
find illustrations
of women hold-
ing men in this
way.*

*In women's cultures I could
not find any pictures from
any time period where the
woman degraded the man as
men have degraded women
even up until today.*

Neue Welt 8/1976
9



Stern 30/1977
10



Advertisement for
"Deutsche Atlantiklinie", Hamburg
Spiegel 18/1973
11



Pop-Foto
Published by Musik Express
N. V., Den Haag
12



U. S. President Ford
with wife
Stern 18/1976
13



14

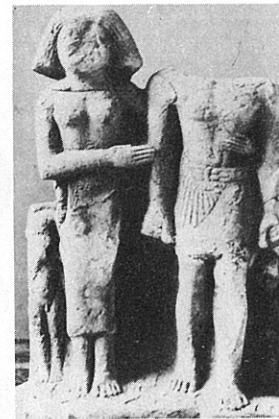


As I already mentioned, the nakedness and the body contours are especially emphasized by tight-fitting clothes; underlining the woman as the man's object. On the other hand, the man generally dresses in a manner that rather diverts attention away from his body.

Here the man's "grip" around the woman's waist. I could find no pictures out of our century where the woman holds the man in this way.

However, one does often see that both man and woman have their arms around each other's waists. Generally however, the man as in picture 12 has his arm behind the woman's arm. In the old Egyptian women's cultures, it was reversed. I could not find any exceptions to this rule.

Around 2470 - 2320
Woman and man
Cairo,
Museum
15



8th century BOT
Pre-Roman
Syracus,
Museo Archeologico
16



In the ancient cultures that I studied, I found this "grip" around the waist only among women holding men.

In none of the older cultures that I studied did I find possessive gestures and holds as I did among the ancient Egyptians.

(BOT = before our time reckoning,
IOT = in our time reckoning)

Possessive gestures and holds

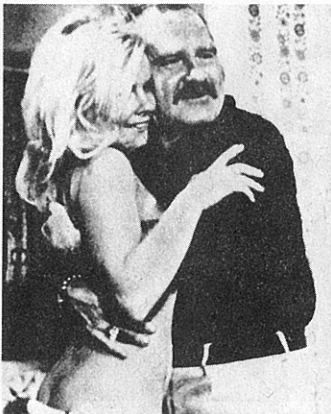
Eva 14/1976
17



Bravo 1975
18



Playboy 11/1975
19



Her's, Febr. 1976
20



Praline 13/1976
21



Stern 41/1977
22



The man, as a rule, as we can watch it in the male-media, holds the woman in an embrace so that he has her body completely "in his grip"; the woman usually has her arms around his neck or laid upon his chest.

Regardless of their differing sizes, men and women generally follow this rule according to my observations. This gets more and more absurd, the smaller the woman is in proportion to the man.

1782 IOT
Caunus and Byblis
Gottlieb M. Klauer,
Weimar,
State library
23



I only found exceptions to this rule in long ago times.

370 - 360 BOT
Pre-Roman,
Etruscan,
Boston,
Museum
24



This embrace seems to be rather equal, but I find that the woman's grip around the body and neck of the man lets her appear more dominating.

Possessive gestures and holds

*Advertisement for
BEA Airlines
Spiegel 10/1973
25*



*Advertisement for the
Hamburger savings bank HASPA
Spiegel 7/1976
26*



*Britt Eklund,
actress,
and Rod Stewart,
musician
Photo: W. Bokelberg,
A. Frontoni
Stern 47/1975
27*



*Neue Post 40/1975
28*



*Here a number
of variations of
the previously
shown "holds",
in which the
man holds the
woman with
both hands.*

*Around 1658 IOT
The Jewish bride
by Rembrandt
Rijksmuseum Amsterdam
29*



*Here again, the
hierarchy man/
woman is
demonstrated
especially by the
grip.*

*Anneliese Werley and husband,
a non-commissioned officer
Stern 13/1976
30*



*Front page of an advertising brochure
of the Dresdner Bank, 1975
31*



*Hot 12/1975
32*



*Bolero, Nov. 2, 1975
(Cover page)
33*



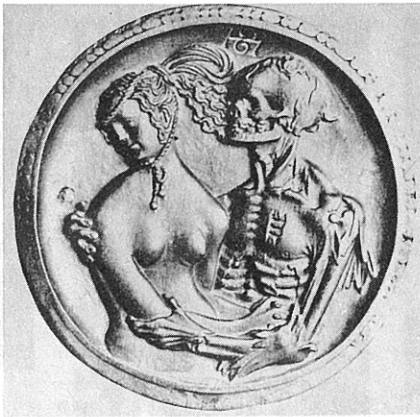
*Extra Journal "Neue Mode"
(New Fashions) 1976
34*



*With the help of the male-
dominated media, children
are pressed at an early age
into these behavior patterns.
Of course, the girl is shown
smaller than the boy.*

Another "hold" frequently seen is the one where the man lays his arm around the woman's shoulders and grips her upper arm with his hand in the process.

*Around 1520 IOT
The Death and the Girl
Hans Schwarz, Berlin, Deutsches Museum
35*



I seldom came across this form of possessive gesture in earlier times of the patriarchy.

*Around 2470 - 2320 BOT
Dersenedy and Nofretka,
Cairo, Museum
36*



*8th century BOT
Pre-Roman,
Pontecagnano,
Museo Nazionale
37*



In the earliest times known to us, I found this "hold" only in reversed roles — women holding men.

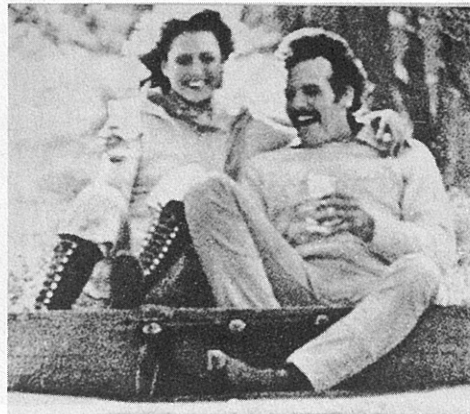
*Playboy 10/1975
Photo: Carlo Orsi
38*



*Politician Katharina Focke and husband
Photo: M. Grohe
Stern 17/1976
39*



*Advertisement for Puerto Rican rums,
MS Oct. 1975
40*



*Advertisement for
Mustang jeans & jackets
Stern 15/1976
41*



*Advertisement for a book from the
Scherz publishing house
Spiegel 50/1972
42*



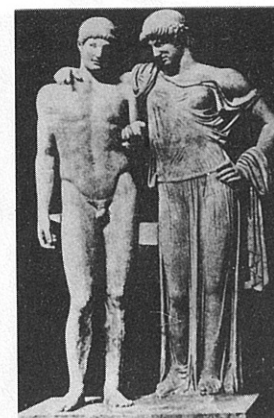
When a woman embraces a man in this manner, she usually lays her hand only on his shoulder, close to his neck.

*Photo: C. Meffert
Stern 17/1976
43*



Exception.

*Around 70 BOT
Greek,
Orestes and Electra,
Naples Museum
44*



In the same way, Electra lays her hand on the shoulder of her brother Orestes. All in all, I scarcely found possessive holds and gestures anywhere in Greek culture; neither as we know them nor as they were in use by the Egyptians.

Long after patriarchal times had begun, women and men shown in couples in Greece and the Roman Empire showed the woman embracing or touching the man; she is usually clothed and he is usually naked. Notice that the woman has the stronger and bigger body, an exception already in this time period.

*Eva Windmüller and
Hildegard Knef*
Stern 2/1976
45



Marika Röck and Zarah Leander
Frau im Spiegel 2/1978
46



out of a photo album
47



*Rena Ehresmann and
Rosita Serrano*
Neue Post 40/1975
48



Photo: C. Kranz
Bravo 51/1975
49



15th century BOT
Early Greek,
two goddesses and a child,
Athens, National Museum
50

around another woman, she does not usually hold the woman's upper arm with her hand as men today usually do with women, but rather, they lay their hand on the part of the shoulder next to the neck.



This picture shows two women embracing each other in an equal manner.

These fine nuances that come across in the non-verbal communication visible in the touchings appear to have always played an important role.

The child which the two goddesses hold on their laps is probably a girl, because female offspring were of more importance than the male offspring, since they had the rights of inheritance and carrying on the family name.

*Das Neue Blatt 39/1975
(Cover page)
51*



*Photo: Nate Cutter/Globe,
National Enquirer
Stern 41/1977
52*



*Kaufhof advertisement
Neue Revue 42/1975
53*



*The man lays
only one hand
next to the neck
on the other
man's shoulder.*

*Around 1300 IOT
Christ and John,
Berlin,
Deutsches Museum
54*



*Neither in to-
day's nor in
more historical
times did I find
illustrations of
two men or two
women holding
in the way we
see men holding
women today.*

Patricia Hearst
with fiancé Weed
Spiegel 8/1975
55



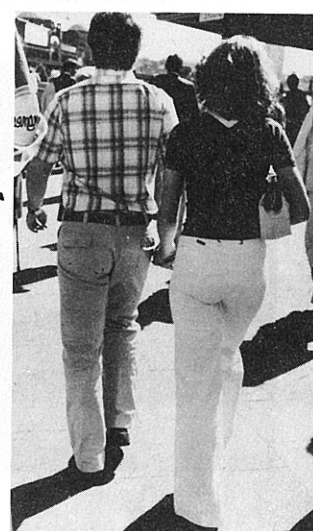
56



57



58

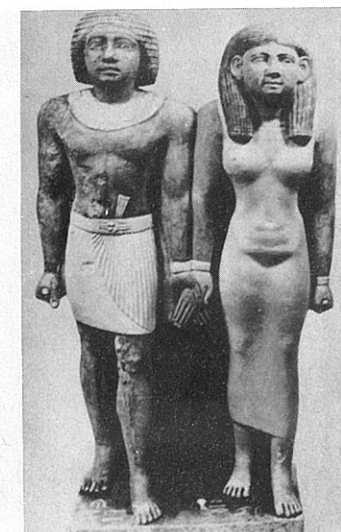


59



When a woman and a man hold hands, the man's hand is generally in front, so that he leads the woman by the hand, much as children are led by the hand of adults.

*Around 2470 - 2320
Thenty and his wife,
Berlin, Museum
60*



Here again, the Egyptian woman leading her husband by the hand in much the same manner.

61



Advertisement for
Boeing airplanes
Spiegel 24/1975
62



Advertisement for the
Bader mail order catalog
Stern 3/1976
63



Marisa Trawerti,
actress,
Prof. Nicola Pujia
Neues Blatt 39/1975
64



65



66



According to my research, it is the woman who takes the man's arm. Reversing these positions is very rare.

67



Exception

(This also pertains to the position of the feet of the man.)

From: *Fashions in the Middle Ages*,
miniature from the *Brevarium Grimani*,
Library Venice.

(undated)

by Max von Boehn

68



Couples walking arm in arm (except for this example, in which the man takes the woman's arm) was something that I could not find at all, in older times.

Perhaps this kind of bodily contact is an expression that developed under patriarchal influence. It always seems to me that this arm-taking or being

taken by the arm is actually signaling that the people would rather avoid touching each other, but that they belong together. Another association: the person taking (accepting) the arm signals her/his willingness to be led, and the other person her/his willingness to lead.

Man's struggle against woman-power and the effects upon body language throughout the course of history

In connection with the question of socializations's effects on body language, I found another viewpoint that was very instructive to me: body language seen from a historical viewpoint. I suspected that body language, like other social forms, must have undergone change.

Although I did not research this field as extensively as present day body language, with the aid of illustrated reference works with statues out of the last 3,000 years, I could clearly see that body language and body forms of both sexes have never been so different as they are today.

I restricted my research to sculptures because the three-dimensional effect was much better suited to comparing with the photos of people today than the flat, two-dimensional paintings. Discovering the ideal of each period and comparing it to today's ideal standard of body language is the point of this research.

For northern Europe, I restricted myself to the Christian time period, since scarcely any human sculptures have been preserved from older times. In the battle against the mother-right culture,

Foreword

the men utterly destroyed the human sculptures of pre-Christian times. Because of this, my research begins in the 11th century. During this time, the framework of art (the "media" of that time) was totally dominated by men. However, the body postures – with the exception of gestures maintained by ritual, such as a benediction – did not show any sex-based differences up until the 13th century.

Not until the beginning of the Renaissance did the change set in. It appears that postures considered "queer" or "soft" for men today were perfectly natural until the end of the last century. Limiting women to narrow arm and leg positions began earlier, although in some parts of Europe it was still a matter of course for women to sit broad-legged up to and at least throughout part of the 17th century.

In general, the development did not progress at the same rate in all regions of Europe. During the last 2,500 years, as patriarchal power structures gradually established themselves throughout the entire world, a "feminine" and "masculine" body language as we know it today developed correspondingly.

Men, increasingly in their aggressive drive for power, distanced themselves from women on all thinkable levels. Because of our herstorical background of matrilinear social structures, where goddesses ruled, where women fought and led armies in warring conflicts, where name and possessions were passed on down through women, the man was "forced" to put woman in "her" place through blatant measures: by making laws and decrees. Gradually, particularly as the possibilities of media were expanded to become more diversified and effective, this became less and less "necessary".

Today's education of female persons, an indoctrinating process that we are daily subjected to through family, school (not unsubstantially through schoolbooks), television, magazines, film, etc. is a much more effective guarantee than all previous methods. From the time we are small children until we reach old age, these mechanisms train us to "self"-discipline and into submission to the man's need to dominate in the male/female hierarchy.

**Egyptian sculptures, possessive gestures and holds.
Couples, mostly in standing positions**

*Around 2590 - 2470
Goddess of the heavens and kings
Hathor with King Mycerinus and
a Gau goddess
Boston Museum
1*



*The woman has
her arm around
the man to her
left.*

*Around 2590 - 2470
Chamerernebti II
and Mycerinus,
Boston Museum
2*



*The woman has
her arm around
the man to her
right.*

*Around 2470 - 2320
Woman and man,
Cairo,
Museum
3*



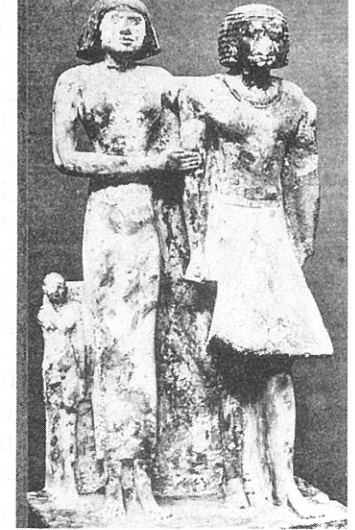
*The woman has
her arm around
the man to her
left.*

*Around 2300
Group statuf of Ppi
with husband and child,
Hildesheim,
Museum
4*



*The woman has
her arm around
the man to her
left.*

*Around 2470 - 2320
Woman and man,
Cairo,
Museum
5*



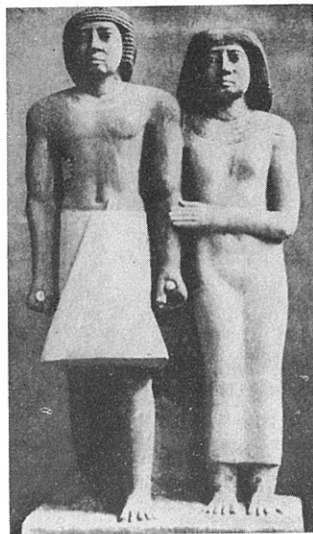
*The woman has
her arm around
the man to her
left. Her left
hand clasps his
left shoulder.
(Somewhat hard
to see in this
picture.)*

*Around 2470 - 2320
Woman and man,
Cairo,
Museum
6*



*The woman has
her arm around
the man to her
left.*

*Around 2470 - 2320
Woman and
Ptah-khuww
Munich,
Museum
7*



*The woman has
her arm around
the man to her
right. Her right
hand holds him
slightly above
the waist.*

*Around 2500
Woman and man,
Cairo,
Museum
8*



*The woman has
her arm around
the man to her
right.*

*Around 2320 - 2160
Woman and man,
originally another child stood
to the right of the woman.
Hildesheim, Museum
9*



*The woman has
her arm around
the man to her
left.*

*Around 2250
Imsu and Uati,
Munich,
Museum
10*



*The woman has
her arm around
the man to her
right.*

The hand was called the “she the one who grasps” in the language of the ancient Egyptians, and was honored as a female goddess.

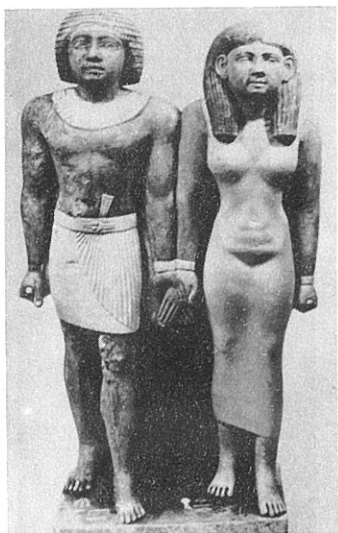
1330 - 1195
Woman and man,
Cairo,
Museum
11



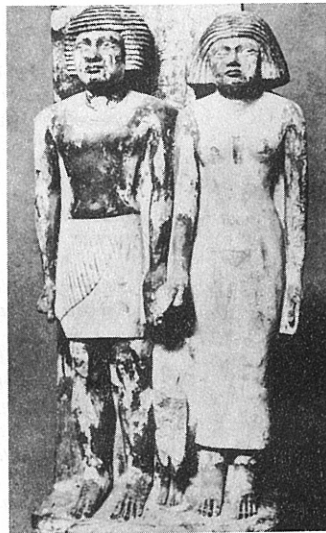
*This is the only
illustration of a
standing couple
that I could find
from later
periods.*

*The woman has
her arm around
the man to her
left.*

*Around 2470 - 2320
Woman and Thenty (the man),
Berlin,
Museum
12*



*Around 2470 - 2320
Woman and man,
Cairo,
Museum
13*

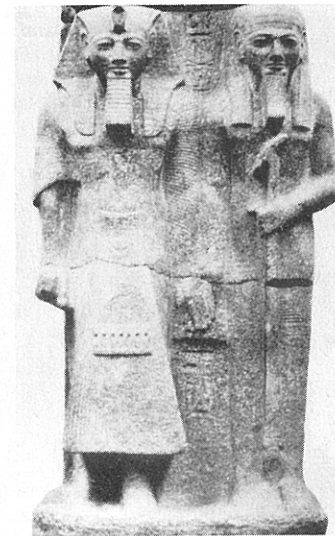


*1557 - 1304
Woman and man,
Turin,
Museum
14*



In all three pictures, the woman holds the man by the hand. As a rule, the roles are reversed today. See also pictures 55 to 59 in the chapter "Possessive gestures and holds" of today.

*1304 - 1200
Ramses II
and God Ptah,
Copenhagen
15*



Here, Ramses II, king and god, holds the god Ptah by the hand (surely a sign of hierarchy).

*Around 2590 - 2470
King Mycerinus between the
goddess of the heavens and kings
Hathor and a Gau goddess
Cairo, Museum
16*



*Hathor stands
here to the right
of Mycerinus,
the Gau goddess
to her left.*

This is the only illustration that I found in all of Egyptian history in which a man holds a woman's hand. A striking difference to the other two sculptures in which Hathor and Kha-merer-nebty hold their arms around Mycerinus.

*Around 2590 - 2470
Hathor and Mycerinus
as well as a Gau goddess
Boston
Museum
17*



*Here Hathor stands as
the main person in
the middle, holding
Mycerinus who is
standing to her left.*

*Around 2590 - 2470
Kha-merer-nebty II
and Mycerinus
Boston,
Museum
18*



*Again in this picture,
the female/male hier-
archy is shown by the
woman's possessive
way of holding the
man.*

*I regretfully
could not find
out more about
the relation
between these
seemingly con-
tradictory ex-
pressions of
hierarchical
power.*

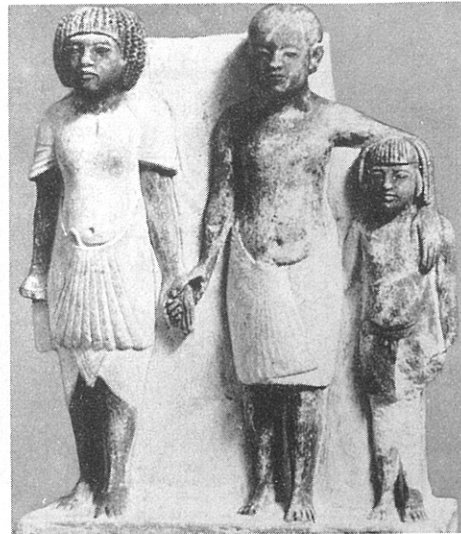
*Since the ancient
Egyptians held
very strictly to
the body lan-
guage rules, it is
hard to imagine
that there is not
an important
significance in
this exception.*

*Around 2590 - 2470
Queen Hetep-heres II
and daughter Meresankh III,
Boston, Museum
19*



*I only saw this
manner of laying
one arm (here
the left) around
a person be-
tween adults and
children.*

*1557 - 1304
Two men and a boy
New York, Museum
20*



*In this male couple,
it seems that the man
in the middle is lower
on the social scale
than the man on the
left, according to his
clothing and his hand
positions (the man
to his right is holding
him by the hand).*

*It would be
interesting to
find out if it was
socially accept-
able in ancient
Egypt to have
homosexual
families or rela-
tionships similar
to marriage.*

*M. Reininghaus with
race driver N. Lauda
Stern 3/1976
21*



*In present day
times, I could
only find ex-
amples in which
men put their
arms around
women like this,
or adults put
their arms a-
round children.*

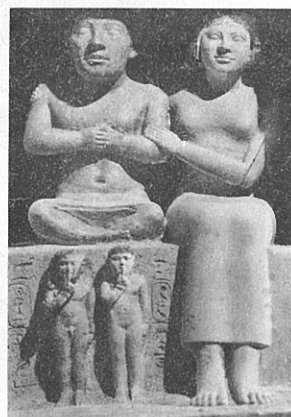
Egyptian sculptures, possessive gestures and holds Couples in seated positions

*Around 2470 - 2320
Dersenedy (the woman)
and Nofretka,
Cairo,
Museum
22*



*The woman has one
arm around the man
to her right.*

*Around 2320 - 2160
Woman with the dwarf Seneb,
Cairo,
Museum
23*



*The woman has both
her arms around the
man to her right.*

*In the Old
Realm, between
approx. 2590
BOT until 2160
BOT, I scarcely
found illustra-
tions of couples
sitting together.
(Sitting which
could also mean
being enthroned
together.)*

*Around 2320 - 2160
The same man depicted twice
Cairo,
Museum
24*



*I could not find out
the meaning of the man
being shown twice.*

*Around 2100
Woman and man,
Leiden,
Museum
25*

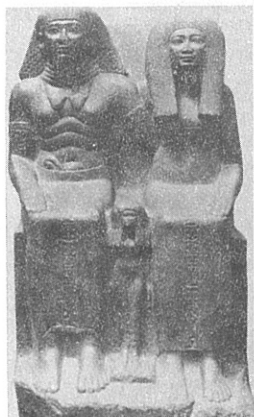


*Here the woman sits to the
right of the man.
The couples I found were
always, without exception,
completely equal in the broad-
ness of the leg and feet positions.*

*This is the only
sculpture in all
of Egyptian
history that I
found where a
man and a
woman sit to-
gether on a seat
without touch-
ing each other.
At the same
time, it is the
sculpture with
the legs the far-
thest apart.*

*(BOT = before our time reckoning,
IOT = in our time reckoning)*

2040 - 1717
 Woman with Sennufer
 and daughter,
 Cairo,
 Museum
 26



2040 - 1717
 Mother with her son
 Tuthmosis IV,
 Cairo,
 Museum
 27



1555 - 1330
 Nebseny and Nebet-ta,
 Brooklyn,
 Museum
 28



1557 - 1304
 Woman and man,
 Cairo,
 Museum
 29



1557 - 1304
 Woman and man,
 Hildesheim,
 Museum
 30



After approx.
 2040 BOT, I
 scarcely found
 any sculptures in
 which the
 couples were
 shown as in the
 Old Realm,
 where the wo-
 man has her arm
 around the man.

On this page, each of
 the women sits to the
 left of the men and
 holds her arm behind
 his.

1557 - 1304
Meryt and Maia,
Leiden,
Museum
31



The woman, seated to the right of the man, has her left arm around the man's back.

Around 1300
Naia and Thay,
Cairo,
Museum
32



The woman sits to the left of the man and holds her right arm on his back.

Around 1300
Woman and man,
Cairo,
Museum
33



Sitting to the left of the man, the woman holds him using both hands.

Around 1220
Weret-chenit and Sibe
Munich,
Museum
34



The woman sits to the left of the man and holds her right arm around his back.

1304 - 1200
Woman and Huy,
Copenhagen,
Museum
35



Here too, the woman sitting to the left of the man has her right arm around his back.

1304 - 1200
Woman and man,
Cairo,
Museum
36



The woman, seated to the left of the man, clasps his right shoulder.

Around 1250
Mutnefert and
her son Nehi,
Munich, Museum
37



Here both clasp their hands around the other's shoulder, whereby the woman (on the man's right) has her arm behind the man's.

1304 - 1200
Woman and man,
Turin,
Museum
38



Here we find the same posture as in picture 37.

I barely found any sculptures of standing couples after approx. 2160 BOT. This is surely not without meaning. However, I could not find any plausible explanation for this.

1304 - 1200
Man and god Ptah,
Cairo,
Museum
39



Here the god Ptah sits to the king's left and holds his arm around the man's back, as the woman usually does.

The male god Ptah seems to have become the replacement for the woman – in this case for the primary mother goddess Nut or Isis. The characteristics of "life-giving earth" or "creator-god" that were attributed to him point to this. These were characteristics that had originally only been attributed to the primary mother goddess.

In none of the various dynasties could I find sculptures of two women seated next to each other.

Single illustrations of men and women from around 2600 until 504 BOT

Around 2600
Sapa,
Paris, Museum
40



Around
2450 - 2315
Cairo, Museum
41



Around 2140
Ranofer,
Cairo, Museum
42



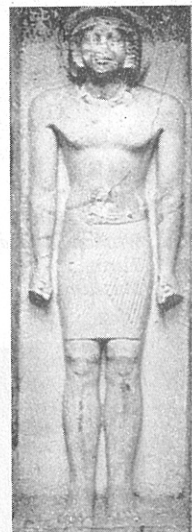
Around
2315 - 2190
Copenhagen,
Museum
43



Around
2315 - 2190
Mery-ra-ha-
shatef,
Copenhagen,
Museum
44



Around
2320 - 2160
Cairo, Museum
45



2190 - 2040
Copenhagen,
Museum
46



2040 - 1710
Ammenemes-ankh,
Paris,
Museum
47



2000 - 1780
Horus,
Cairo,
Museum
48



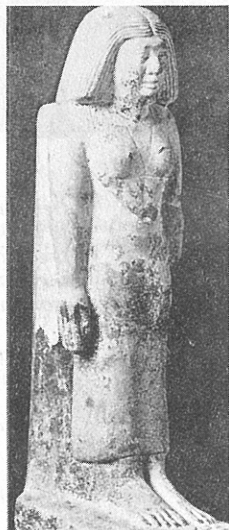
1490 - 1437
Tuthmosis III,
Cairo,
Museum
49



58
Around 2600
Nesi-ames,
Paris,
Museum



59
Around
2450 - 2315
Cairo,
Museum



60
Around
2450 - 2315
Cairo,
Museum



61
Around
2450 - 2190
Copenhagen,
Museum



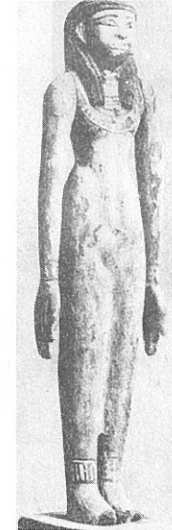
62
Around
2315 - 2190
Cairo,
Museum



63
Around
2315 - 2190
Copenhagen,
Museum



64
2190 - 2040
Cairo,
Museum



65
2040 - 1710
Cairo,
Museum



66
1991 - 1785
Priestess,
Imeret-nebes,
Leiden,
Museum

14th century
Prince
Hildesheim,
Museum
50



1400 - 1362
Amenophis III,
Brooklyn,
Museum
51



1330 - 1195
Thay,
stable master,
Cairo,
Museum
52



1330 - 1195
God Seth,
Copenhagen,
Museum
53



715 - 663
Late period,
Prince
Harmakhis
Cairo, Museum
54



715 - 332
Late period,
Irigadiganen,
Cairo,
Museum
55



663 - 525
Late period,
Mare,
Berlin,
Museum
56



525 - 504
Late period,
Henut,
Florence,
Museum
57



Men are almost always shown taking a step. All through Egyptian history, from the Old Realm to the late dynasties, men and women always put the left foot forward. More often, women are portrayed standing with their feet together.



67
1580 - 1085
Cairo,
Museum



68
1560
Ahhotp,
Paris,
Museum



69
1555 - 1330
Goddess of war,
Sekhmet,
Copenhagen,
Museum



70
Around 1400
Tuy,
Paris,
Museum



71
950 - 730
Late period,
Queen
Karomama,
Paris, Museum



72
Around 1700
Late period,
Takukhit,
Athens
Demetrio Coll.



73
715 - 663
Djed-chons-
es-ankh,
Berlin, Museum



74
715 - 663
Late period,
Taza,
Berlin,
Museum

Sex-based differences as we know them today were only to be found in possessive gestures and "holds".

The particular exaggeration of “feminine” fat tissue deposits among the men of the “New Kingdom” around 1557 to 1200 BOT

14th century
Prince,
Hildesheim,
Museum
75



1400-1362
Amenophis III,
Brooklyn,
Museum
76



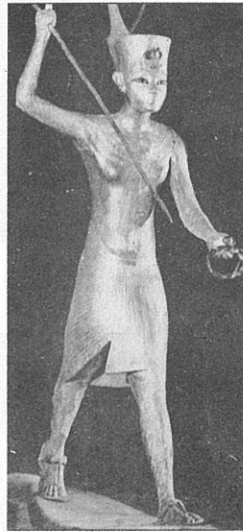
1400 - 1362
Amenophis III,
Brooklyn,
Museum
77



1364 - 1347
Amenophis IV,
Akhenaten,
Cairo,
Museum
78



1346 - 1334
Tut-ankh-amen,
Cairo,
Museum
79



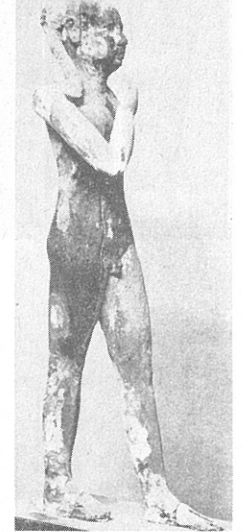
1557 - 1304
Kha,
Turin,
Museum
80



1347 - 1338
God Khons,
Cairo,
Museum
81

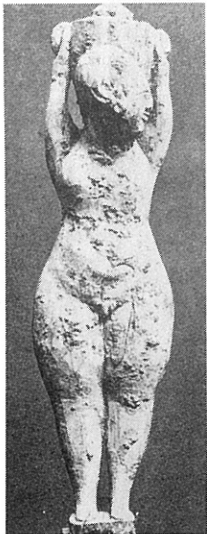


1580 - 1085
Figure of a man,
Cairo,
Museum
82



(BOT = before our time reckoning,
IOT = in our time reckoning)

1580 - 1085
Figure of a man,
Cairo,
Museum
83



1330 - 1195
Thay,
stable master,
Cairo,
Museum
84



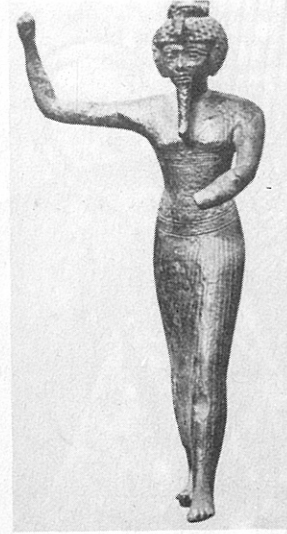
1330 - 1195
God Seth
Copenhagen,
Museum
85



1330 - 1195
Piay,
Paris,
Museum
86



Late period
God Onuris,
Cairo,
Museum
87



Late period,
Irigadiganen,
Cairo,
Museum
88



Late period
God Ha 'pi,
Cairo,
Museum
89



From this period, I have chosen to depict only sculptures of men in order to emphasize these forms that appear particularly unusual in today's patriarchally-imprinted way of perception.

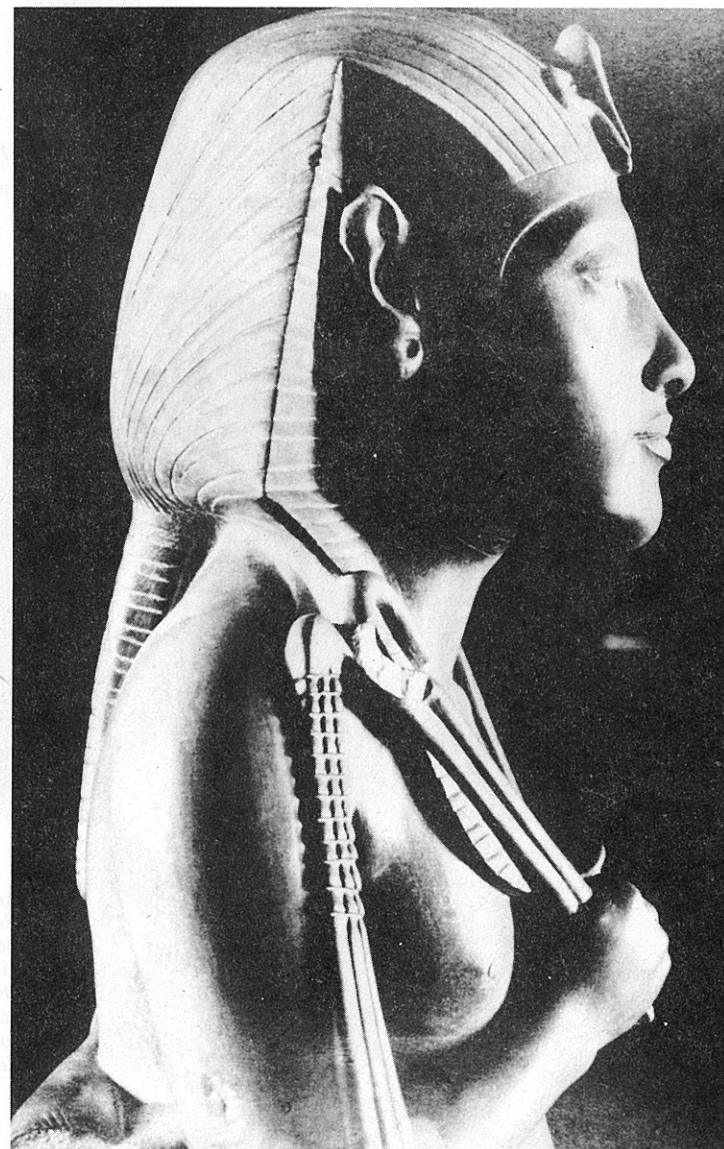
Around the beginning of the New Realm (approx. 1557 BOT), the ideal body form of men and women began to change. For both sexes, it became desirable to look what we today call "feminine". This development began somewhat

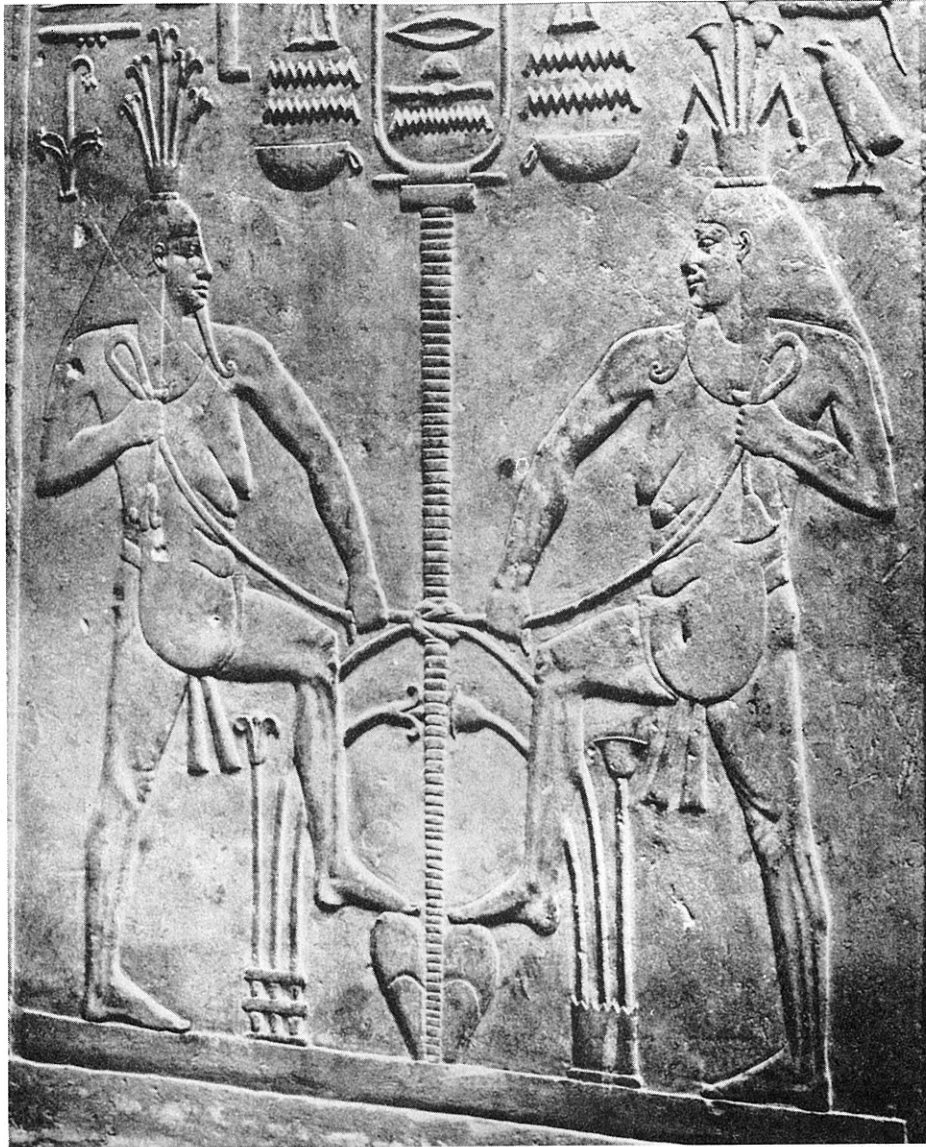
earlier, as we can see from the couples. On the whole, it appears that the woman's ability to reproduce became a major point at this time in the power struggle between the sexes. (See pp. 210 - 213.)

1557 - 1304
Nile god
Boston,
Museum
90



1364 - 1347
Amenophis IV,
Akhenaten,
Paris,
Museum
91





The breasts played an important role in identifying with the woman.

We can observe in almost all cultures in the transition from matrilinear to patrilinear structures the men went through a phase attempting to look as much like women as they could. We can still see traces of this today in the robes of priests and judges.

However, in none of the other cultures did I find the breasts as pronounced as in the Egyptian culture. The closest I could find were the Christian patriarchal men from the Middle Ages to the Renaissance.

A "little child's gesture"

715 - 663
Late period,
Cairo, Museum
93



715 - 663
Late period,
Cairo, Museum
94



715 - 663
Late period,
Cairo, Museum
95



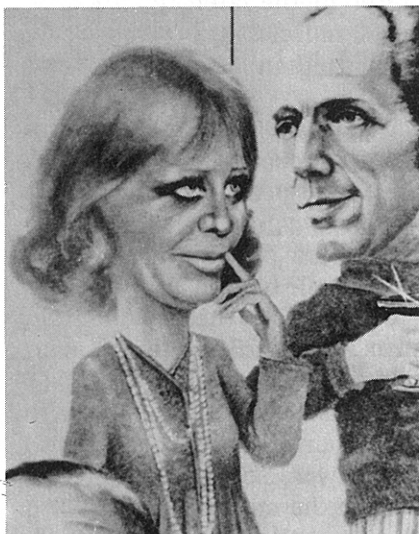
This hand posture is meant to show the innocence and dependency of the child. I came to notice this posture as it occurs very frequently in the male children of the later dynasties. (See also the pictures 49 to 56, in today's body language, standing people, arm and hand positions.)

About 2450 - 2315
Cairo, Museum
96

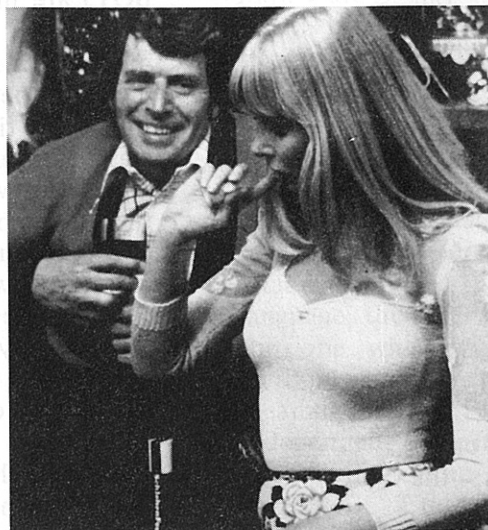


From earlier times, I could find this individual figure and only one other illustration – picture 23 – of the time period approx. 2320–2160 BOT. In that illustration, a daughter and son stand in this same pose in front of their parents.

Illustration by
Günter Blum,
Playboy 10/1975
97



Advertisement for the
drink Schlehenfeuer
98



Actress Ingrid Steeger
in the TV-show "Klimbim"
Spiegel 8/1974
99



In today's media
I only found
illustrations of
women or girls
with a finger
held up to their
mouths.

Among the Egyptians, I found hardly any sex-based differences in body language, except those in connection with possessive gestures and "holds".

The knees and toes of both men and women are held the same distance apart. Compared to other cultures, the postures of the seated Egyptians are relatively narrow, especially the legs are quite tight together.

Among the standing couples or individuals, I often noticed the step forward, or the suggestion of this step through one leg slightly forward.

It appears that this position occurs less frequently among women. More often, they stand with their weight equally distributed on both legs. When the women do stand with one foot forward, the distance between the feet is less than when men stand this way. Regretfully, I could not find any explanation for the purpose of this step forward. Note that the step is always done with the left foot forward, which I mention in the chapter comparing "left-right".

Comparing the shoulder postures of the men and women, I could find no significant difference between the men's and women's postures in the couple illustra-

On the whole, the postures of men and women throughout the ages, particularly compared with the postures of the Greeks, seem to be very stiff and show scarcely any variations.

tions. However, in the pictures of the single standing persons, I did notice that the women's shoulders were raised higher and more often than the men's shoulders.

According to today's body language, this is not a relaxed posture, but rather a fearful one, and typical for women of our time. Perhaps this is already a symptom of the transitional phase from the matrilinear social structures to the patrilinear ones. This is most clearly illustrated in picture 10, by both the man and woman. The man appears especially fearful because the woman grips him so tightly with arms and hands.

Back to the pictures of the single standing people. The hand postures are conspicuous here. The women's hands are mostly open, with stretched-out fingers; the men's hands are held partly closed, making a hollow fist. In the symbolism of the ancient Egyptians, this signifies that the man holds nothing in his hand. To underline this, the empty space was filled. The Egyptologists speak of a so-called "shadow rod".

The body forms of the men and women do not differ very much until the later times, when the women were shown with broader hips, narrower shoulders and

larger breasts, and the men with narrower hips and much broader shoulders compared to the women.

The emphasised breasts and broad hips of the men that we encountered in the time of the New Realm (approx. 1557–1200 BOT) are much rarer in the later times. The women's muscles are much less developed than the men's in the later times.

In earlier times, it appears there was scarcely a difference in muscle development, especially the farther back in time we go.

In comparing the height of the man and woman in all of the couples, we notice that after the 5th Dynasty (approx. 2470–2320 BOT), the women were shown either smaller or the same height as the men next to them. Before this time, the women were sometimes shown taller than the men.

(BOT = before our time reckoning
IOT = in our time reckoning)

Body language seen in relation to Egyptian history

Since statues depicting couples occur with greater frequency among the Egyptians, compared to other cultures, I will spend more time on them here.

During the time periods between 2590 to 2160 BOT, and 1557 to 1200 BOT, these kinds of sculptures are especially frequent.

These were also the times of the greatest political stability and a blossoming of art.

In the earlier time period until 2160 BOT, we see mostly standing couples; in the later time period, mainly seated couples. Seated couples in this case, as well as in other cultures, usually mean reigning couples. In the earliest sculptures (picture 1 and partly picture 3) the woman "reigns", while the man stands. In later sculptures, both either sit or stand.

Up until approx. 2160 BOT, the possessive gestures we observe done by women only are especially striking in the couples. In all of Egyptian history, even into the end of the late period (332 BOT) when the patriarchal Greeks had already conquered the Egyptians and thus changed the power structures, I never found any illustrations where the man held the woman in this way. The greatest number of couples statues

like these I found in the periods between 2590 to 2320 and 1557 to 1200 BOT. In the later period, the woman and man were frequently depicted with an arm around each other, whereby the woman always had her arm behind the man's arm, thus encircling him. I did not find any exceptions to this rule, either.

It was very difficult to find anything written in the history books that was applicable to my research about body language. The only tips I found were in an encyclopedia of Egyptology (1), in which under the heading "hand", I found that in Egyptian language, the hand was called "she the one who grasps", and had an especially important symbolic meaning, being regarded as an independent female deity in the time period from approx. 2134 to 2040. Under the heading "gestures", I found the following: *"A protective or supportive gesture, not against the enemy, but rather for the person to be protected, is the encircling of the person from behind with the arms or wings The 'standing behind' is constituent (an essential element). When the protector places a hand on the upper arm or shoulder of the protege, a trans-*

mission of energy is symbolized; this is intensified when it becomes a full embrace."

In ancient Egypt, the "protector" was the woman up until the end of the late period (332 B.C.). This is confirmed by the numerous finds of stone and papyrus inscriptions, recounting the daily life of the women and men of that time in such detail as scarcely any other culture since then has been described.

Up until the time of the Greeks, for example, name and possessions were passed down through the generations on the female side. Men were excluded from the rights of inheritance and were expected to bring a dowry to the marriage. This dowry passed over automatically with the man's other property into the woman's possession.

Here the exact terms of a marriage contract taken from an Egyptian papyrus (2), in which the man declares:

"I recognize your rights as the woman; from this day forward, I will never speak one word against your claims. I will recognize you as my wife in front of all people, although I have no rights to say to you, 'You are my wife'. I am he who is the man who is your

husband. From the day onward that I am your husband, I may no longer raise any protests against wherever you may choose to go. I transfer to your possession . . . (a list of properties follows) . . . to your domicile. I have no power to intervene in any transaction that you may undertake. Every document that is made out in my favor, regardless from whom, will be placed among your documents."

The Greek historian Diodor (1st century BOT) wrote about the Egyptians: "Among the citizens, according to the marriage contract, the husband is the wife's possession, and it is set down that the man has to obey the woman in all things." (3) Bertha Eckstein-Diener, in her book *Mothers and Amazons*, appeared in the 1920's under the pseudonym of Sir Galahad, states: "Today, since we have three to four hundred marriage contracts to compare this with, we find that Diodor's facts are not only confirmed, but rather quite surpassed. He understated rather than exaggerated." (4)

The man became the possession of the woman, in much the same way that the woman later became man's possession in patriarchal times. Following this explanation

(today just as then), it appears to me, that calling the possessive gestures and grips "protective" is done to obscure the power structures.

Herodotus, another Greek historian (approx. 484 to 425 BOT) referred to Egyptian life as "a turned-around world", in which the two sexes had totally reversed life styles, including relieving themselves: the women standing, the men seated (5).

The Greek tragic poet Sophocles (496-406 BOT) ridiculed the Egyptian men as "'wives' slaves on the Nile" (6) and wrote:

"Ha, how they mimic the customs of the Egyptian folk in the style and way of life! There the men keep to home and work at the loom, and the women are out, out and about taking care of the necessities of life." (7)

Herodotus also reports about this kind of distribution of tasks, "that in the Egypt of those days the women took care of the business dealings and of the family, 'while the men sat at home at the looms' and he added that 'in Egypt not the sons, but rather the daughters have to support their parents.' Up to the first century, the Egyptian girls had to supply their brothers with a dowry, so that they could

find wives." (8)

In the Talmud (9) it is written that the children of Israel were enraged that while under Egyptian rule (around 1300 BOT), the men were forced to do women's work and the women did men's work. Bertha Eckstein-Diener writes with respect to this: "*It seems the men in Egypt were particularly fond of children, whereas the mother right, just as anywhere else, is not as binding as the term would have us believe. Infants were given to male nurses for feeding and care right after birth, and it seems these 'dry nurses' proved themselves as utterly competent. 'Nurse' was an honorable position at court exclusively for men; one of the highest honors that could be bestowed upon a man was the upbringing of the royal children. The Prince of El Kab under Amenhotp I (1532 to 1511 BOT) was the 'nurse' of Prince Uadmes; the gigolo of Queen Chnemtomun was called Princess Ranofre's 'nurse'.*" (10)

In the late period, Darius' time (after 522 BOT), it seems the man began to become involved in business life. Marriage contracts of the time in which the women appeared as the sole signing partner, read: "Everything that I

will acquire with you." (11) "Up until the time of Ptomey," (304 to 330 BOT), writes M. Vaerting, "there was still the joint business life of both sexes." She goes on to say:

"Both sexes had business outside of the house, and it seems in this time – tending towards equality – that both worked together in the house. Ermann reports that the woman helped the man to inspect the house. Thus we see that man was responsible for the household, but that the woman took part in the responsibility, not considering it 'unfeminine' anymore." (12)

Contrary to all these facts, during the so-called "Ancient Realm" (approx. 2950 to 2134 BOT) there were already telltale traces of the approaching upheaval from matriarchy to patriarchy. This is apparent through the mythology of the goddesses and gods, as well as the fact that men were allowed to be regents. They could only become regent through marriage and then being appointed by the woman (queen), since the royal honor was passed through the woman. The woman was considered the ruler, the man as regent, who reigned under the woman's protection and according to her will.

Many women rulers took over the regency themselves, such as Hatshepsut, queen and goddess (approx. 1490 to 1470 BOT).

"The difference between reigning and ruling is clearly stated in the inscriptions. On the pillar of Isis, it says: 'What I have made to law cannot be undone by anyone.' On the pillar of Osiris it only says: 'There is no place in the world where I cannot reach, in order to distribute my benefits.' The name Osiris, hes iri, means eye of Isis: a part of her, watchful and surveying. Every queen represented Isis." (13)

In Egypt as in other cultures, there was no clear distinction between rulers and gods. Rulers were at the same time gods, and rulers that had died were honored as gods and goddesses.

To what extent the regencies that were practiced by women were suppressed was extensively discussed by M. Vaerting. In the case of Hatshepsut, her direct successor, Tuthmosis III, attempted to erase all memory of her, probably not only in order to destroy the memories of this queen, but also the memory of a woman practicing the role of regent, all part of the battle to conquer the matrilinear structures.

*Hatshepsut, see
Heads of Egyptians, picture 12*

Her portrait was even disguised with a beard for this purpose. All these forgeries could not go unrecognized however, since in the 20 years of her regency too many monuments and papyri had been circulated telling of her deeds.

With respect to the hegemony of one or the other sex, M. Vaerting points out that the ruling sex has a tendency to "ascertain the first place among the gods for a god of their own sex. This can be done most thoroughly by recognizing only one deity, who naturally has the same sex as the ruling sex. This is the best way to prevent any rivals – of the other sex, of course. Monotheism watches jealously over the uniqueness of its god. The first and foremost rule of such a god is always: 'You shall have no other gods beside me,' as soon as another god has a place in the religion, this opens the doors to the competition of the gods of the other sex Monotheism has its causes in the typical tendencies of the monosexual supremacy; this is proved by the fact that the beginnings are always found in phases of monosexual supremacy. Building up a monosexual hegemony is the primary action,

monotheism the result. When the basis of the monosexual hegemony has been sufficiently prepared, monotheism can take root. All great monotheistic religions show this." (14)

In all cultures, the stories of the gods begin with the prime mother (Urmutter), who creates all things. The Sumerians call her Inana, the Assyrians called her Tiamat, the Babylonians Ishtar, the Greeks Gea and among the Egyptians, her name is Nut or Neith (15). M. Vaerting writes:

"Plutarch (Greek author and historian in the 1st century IOT) thought Neith equivalent to Isis, taking over the role from her mother as leader among the gods and who is directly identified with her." (16)

Even in the Egypt of the Old Realm with all its many goddesses and gods, in the documents from the time of Ptolemy (330 to 304 BOT), it says: *"under the hiero-pole (holy center) of the great Isis, the mother of the gods."* (17)

Josefine Schreier tells of Isis based on a quote from an Egyptian inscription:

"Isis abolished cannibalism, healed sickness through medicine or magic, founded the legitimate marriage, and showed how grain

can be ground between two flat stones in order to make bread for the household. She invented the loom with the help of her sister Nephtys, and she was the first who wove linen and bleached it."

It goes on, saying:

"The goddess invented writing and was the first historian who wrote and brought the word into the palace, writing down the history of the king with her own fingers; who lengthened the years, who first used the measuring stick, and who laid the first cornerstone, the mistress of building." (18)

The beginning of the process that led to the power transfer from the women's culture to the men's culture is explained by Josefine Schreier with the term identification:

The mental process that made it possible for the men to participate in the women-created culture, so that they could be made 'kings' by the women, was the mechanism of identification. This term was developed by Freud; basically it's quite simple. Identification is the orientation of the ego in regard to another, meaning that one ego adopts certain attitudes of the other ego, mimicking it in a way, assuming it for itself. . . . The identification is an important

Isis was probably preceded by the deity Neith.

form of binding oneself to another person, probably the most basic form.'

'The identification strives to make the ego as much like the model ego as possible.' So the superego is developed, the ideal; Freud said himself that this ideal, this model, is essentially the same as the conscience. The ego submits to the categorical imperative of the superego." (19)

Basically Josefine Schreier is describing the same situation in which most women find themselves today, especially if they want to "make it" in the male hierarchy, (as described in the chapter "The patriarchal socialization of 'female perception' and 'female behavior'").

But back to the historical situation. The man's identification with the woman was first mirrored in the symbolic re-enactment of birth. This so-called man's confinement, "couvade", can still be found today in the most diverse forms, for example: *When the child is being born, the father himself lies down in bed like the woman actually bearing the child. He mimics her labor by groaning and twisting his body around and sometimes he wears women's clothes."* (20)

This woman-identified behavior reaches its peak when men start claiming to be able to bear children themselves, as we encounter in the mythology of various cultures.

To this, once again, Josefine Schreier: *"As in the Greek culture, we also find the idea among the Egyptians that the (male) gods could give birth:*

Hail to thou, oh thou Lord, thou Lord of the Right and the Truth, the One, the Lord of Eternity and Creator of the Everlasting. I have come into thee, o Ra . . . May Osiris Ani, The Triumphant, be born out of your loins . . . may he become a glorious creature in the beautiful Amen-ta' . . .

In Egypt, we more frequently find the god's identification with the goddess expressed in another way: the god masturbates into his own mouth, in order to then 'spout out' and 'pour out' the godly couple Chu and Tefnut. The following is a complete hymn, which is interesting in various aspects.

I am he, who was as the One who became (the God Khepra).

In that I became, became that which has become.

All that became, has come into being after my becoming.

It is much that has come into being by the utterance out of my mouth.

The heavens would not have come into being, the earth would not have come into being, nor would the ground of the vermin have been created. Before I lifted them out of the primitive waters up into peace, I found no place to stand upon.

Wonders were in my heart:

To lay a foundation for me in the form of the god Chu,

To create all creatures for myself.

Lonely would I have been,

Had not my expectation been the God Chu,

And my discharge the Goddess Tefnut.

No other should have become, Who would have passed the time with me.

In that I was the founder, after my own heart, I myself,

was much of that which became out of the becoming

As the creator of children,

As creator of their children.

I am he, who is my own husband by my hand,

In that I stained myself at my shame,

So did I speak with my own mouth, I myself.

My expectoration became the God

Chu

and the discharge the Goddess Tefnut.

Because (?) of my father Nu (Chaos) they quaked.

My eye was upon them for centuries.

They cut themselves off from me After they became gods themselves,

There were three deities in relation to me.

How important this identification was to the Egyptians can be seen in the names of the kings. Ramses, the name of a number of Egyptian kings, means 'Re has given birth to him'.

The identification is also illustrated through pictures. The great Egyptologist Brugsch refers to a picture that I could not find, and which he did not reproduce; he describes it: 'This representation of the emanation of the godly twins out of the body of the heliopolitical Tum was found in an inscription of a pyramid of the sixth dynasty epoch; the crude explicitness of it left nothing to the imagination.'

The Egyptians expressed this identification in yet another form. In order that the king could give birth, he had to have the placenta inside of him. The placenta was

seen as the part of the goddess that carried her creative abilities — not only the physical ability, but also the intellectual abilities.” (21)

Josefine Schreier writes that the placenta appears as a symbol in this connection throughout the Egyptian rule. The appendix of her book, which did not appear until after her death, contains a picture with a number of banner bearers in the form of the placenta, regretfully labeled as: “The vagina as banner.”

The man also thought he could bear children if he castrated himself: “The god castrated himself and out of the blood that came out of the wound, all other deities were created . . .

In order to recognize the following descriptions as a self-punishing identification, it is necessary to know that in these bygone times it was believed that the woman’s blood possessed generative powers, especially the menstrual blood . . .

Ra: Ye gods that have come forth from the phallus, give me your hands. It is I, who has become that which you are. What does this mean? The blood that flowed out of the phallus of Ra, as he hastened to mutilate himself. See: this is the coming into existence

Menstrual blood was called “Isis-blood”.

of the gods that originated out of the phallus of Ra, namely the god Hu and Sa, who are behind the father Tum.

These are the streams of blood that flowed out of the phallus of Ra during his wanderings, during which he mutilated himself. See, they are transformed into gods before Ra.

. . . . They have stolen the ministry from the priestesses and taken over the institutions which the priestesses founded. Their actions fulfilled a double purpose: Self-punishment and the identification with woman.” (22)

In this connection, it is important to note the fact that the male always feels a need to justify himself when he speaks of his power over women. „Even in the oldest documents, we never find the goddesses justifying themselves or apologizing for their authority or their use of power. They were in possession of the power.” (23)

I also see the pronounced breasts as well as the broad hips and thighs of the Egyptian men, especially in the time period between approx. 1557 and 1200 BOT within the context of man’s

aspiration to legitimize his claim to power through identification with the woman’s ability to reproduce. This appears so frequently during this time that it cannot be considered an exception anymore. Of course, the limited possibilities to strengthen the muscles and develop agility that housework offered did contribute to the tendency towards obesity. However, this fact is more in keeping with earlier times, since the men of today do not have much movement in their jobs either, insofar as they have office jobs and similar activities that require little movement or bodily strength. However, we have become aware through psychology of the connection between the psychic factors and the tendency towards obesity. How the fat is distributed on the body — mainly on the neck, the upper body, stomach, or evenly distributed over the whole body including the face, or excluding the face or at the hips, thighs and breasts — is for the most part psychologically caused. However, the ability to reproduce or the bearing children is not in itself a cause for weight gain, but rather the attitude, the fixation is the decisive factor. It is known that women who are more agile,

See pictures 75 to 89.

whose muscles are more developed and limber, give birth more easily. A doctor in Mexico told me of an expedition which he undertook at the beginning of this century into a very sparsely populated region of Mexico, in order to study the life of the native inhabitants. One day, as he was traveling with a group of these natives on horse back, setting towards a territory that was several days' ride away, he noticed that one woman riding along was quite advanced in pregnancy. Upon expressing his concern, he was reassured that there was no reason for alarm. After they had ridden for one or two days, he noticed the pregnant woman missing. To his questions, the others answered that the woman would catch up to them as soon as she had given birth. A half day later, she rejoined them on horseback, the child strapped to her back. All of this appeared to be a matter of course. I was very interested to find out from the doctor that the women there give birth squatting, rather than lying down as we do. At that time, this possibility was new to me. In the meantime, I have learned that this manner of giving birth is still common in many parts of the world today.

Back to the ancient Egyptians: We can assume that the power structures between the sexes fluctuated during the various dynasties, as in other cultures, but the general worldwide tendency in the last few thousand years was toward a gradual takeover of power by the man.

The two time periods that are of particular interest are those already mentioned (approx. 2590 to 2160 and 1557 to 1200 BOT). It was striking how the sculptures showed the woman in an especially strong position in comparison to the man. I tried to find out more information about the form of society, going beyond the facts that I already knew about these periods, such as that these were times of great political stability and creative activity.

One important description for the end of the first period I found in Josefine Schreier's work:

"In the time of the women's culture, the king had the title 'Father.' However, in the fifth dynasty (about 2470 to 2320), the king received the title 'Son', meaning that he was born of a father, without having a mother ... Thus it was no longer a goddess that set the king on the throne, but rather a god.

You God of Light (Re) Tum, Lord of the Universe, Creator of that which is ... You set me upon the throne, make me the Sovereign and Regent upon your noble throne." (24)

In the sixth dynasty (2320–2160), the Old Realm collapsed. In this time one hears of chaotic conditions, with great social and political unrest. However, I could not find out more about the sex-based aspects.

The circumstances stabilized themselves in the 11th dynasty (2134 to 1991), and then, after the 12th dynasty, after about 1780, the Realm once again began to fall apart during the 13th and 14th dynasties (about 1780 until 1660).

Bertha Eckstein-Diener writes that after the 12th dynasty, the women's names disappeared from the lists of the high priestesses and Josefine Schreier reports:

"One can assume that the patriarchalisation did not take place without a counter-revolution, since we later find king's names where the king is not called 'son', but rather, for example 'son of Nut out of her body, Menenre' or out of the time of King Sensret III around 1800 B.C. The end of the victory hymn is as follows:

How glad are the ancestors, you augmented their share. How glad is Egypt in his power; you have protected the old order." (26)

Elisabeth Gould Davis speaks of a counter-revolution in the same time period:

"It is a historical fact that a counter-revolution took place in the 18th century B.C., in which the patriarchal pastoral kings, the Hyskos, were driven out and the old matriarchal life style was reinstated." (27)

Much remains unclear here, regarding the chronological order. It would surely be possible to find more information and more correlations through more intensive research.

In the 15th and 16th dynasty, we find foreign rule by the Hyskos. In the 17th dynasty, the liberation from the Hyskos was finally accomplished. After this time, more art work was produced on a larger scale, and the historians speak of this time, up until about 1085 B.C., as the New Realm.

Left and right

In all cultures, in all times, the symbolism of left and right plays an important role. Certain characteristics such as spiritual energies, intuition, inspiration, as well as abilities in dealing with what is today called the unconscious as opposed to the conscious, were attributed to the left. Ruling strength and judicial power were connected to the right.

I find it very interesting with respect to this that Bertha Eckstein-Diener writes of chemical compounds which have left and right turnings as well as plants that spiral left and right. (31) In the history of civilisation, the moon is connected with the left and the sun with the right. The moon symbolized in ancient Egypt the left eye and the sun symbolized the right. The oldest deities that have been passed on down to us are the moon goddesses. (32) They were the symbol of creative energy and the source of all life.

Not until the transition from the matriarchal to patriarchal times did the sun cult begin to gain in importance. At the same time, the importance of right became overriding.

In the entire Egyptian history, from the Old Kingdom to the late period, I found sculptures only

showing men and women taking a step with the left foot forward. Contrary to this, it is interesting to note that the Catholic priests today still take the first step up to the altar with their right foot.

In the oldest times, when left was still predominant, writing went from right to left (perhaps more people were left-handed in those times). After this, there followed a time period during which the writing went as furrows do, back and forth, much as plowing a field, once from right to left, then from left to right. Even the letters open to one side reversed their direction from line to line, (such as E and D for the Romans).



About 600 BOT
Roman Inscription,
Forum Romanum

In Britain, that area of Europe in which the matrilinear structures held out the longest, the traffic still drives on the left.

The old Egyptian sculptures of couples show quite clearly that when the woman is portrayed larger, she is to the right of the man. However, I only found such examples in the Old Kingdom, as well as in the earliest Etruscan sculptures.

Perhaps in the earliest times, right and left were not attributed to male or female, but rather symbolized particular, not sex-based, characteristics. In the case of the woman being depicted larger, perhaps it was meant to show primarily the ruling strength and judicial power of the woman. A definition that is not sex-based can also be found in the patriarchal God of the Christians. For the highest lord of this religion, the right hand represents mercy and the left, judgement.

In older times, the left was considered to be the favored side in birds' flight or in offerings, and the side bringing luck. In patriarchal times, the left side came totally into ill repute. Among the Christians, left meant bad and right, good. The left side was considered to tend towards

See pages 185 and 191. These two illustrations are the only ones of early Etruscan couple that I found. But who knows what is to be found among all the museum inventory that is not on display.

demons, to be bewitched, or devilish, and in need of being purified by blessed objects (33). This practice is not contradictory to the meaning of the godly left and right hand of the "Lord of all Lords and women." For the Christian god is seen as almighty, meaning that nothing he could do would be seen as suspicious or to be impure by Christians.

In the same sense as the Christian teachings, the patriarchal astrologists equate the male with positive and the female with negative.

The corresponding of left to female and passive, and right to masculine and active also originated in the patriarchal way of thinking.

The custom that the woman stands to the right of the man in front of the Christian priest during the marriage ceremony could have originated as an atavistic reinsurance, as a means of protecting themselves from the past. So to say, avoiding the revenge of the goddesses.

Finally, it is surely no coincidence that we live today with expressions having to do with left and right, where left is put on the same level as evil, and right with good and "proper". Left-handed is defined for example as clumsy, awkward.

Right handed is defined without negative connotations, according to Webster's. (Translator's note). Right and words in which right appear, like righteous, rightful, upright are connected with morally good. Right and wrong are seen together as an opposition like good and bad. Yet we never see left and wrong connected in the same way.

Atavism means:
"Sudden recurrence of bodily, that is spiritual behavior patterns of evolutionary ancestors."

Webster's: "recurrence in an organism or in any of its parts of a form typical of ancestors more remote than the parents, usually due to genetic recombination."

The male struggle against women in the patriarchal recording of history

Women such as Mathilde Vaerting, Bertha Eckstein-Diener, Elisabeth Gould Davis and Josefine Schreier repeatedly describe in innumerable examples how cleverly and, in part, how bluntly the male recording of history eases around the historical facts and connections that depict men in subordinate roles to women: a situation that is evident in almost all early cultures.

The most frequent method of falsifying history is omission. Beyond this, the facts are further manipulated by misrepresentation and unclear terminology.

The obscuring of historical facts begins with the choice of what will be shown and the way in which it is represented. In books and catalogues, for example, the sculptures of women which were much more numerous in the earlier times than those of men, are gathered into groups on a single page, showing many figures. Next to it, or a few pages later, one finds a whole page with just one single illustration, perhaps even in color, of a man (the original is usually rather small), filling out the whole page. This naturally suggests the man's greater importance (even if the original measurements are noted)

and makes "all the little female figurines" appear unimportant.

Busts of men are shown more often, and then more enlarged than those shown of women.

Another method used in order to play down the man's insignificant role works like this: male and female sculptures are chosen and lined up in such a way so that the male figures tower over the female figures in height. The figures are so chosen that the images approach as much as possible today's ideal of male and female body forms. This method is also used for single figures, especially in color reproductions.

The patriarchal researchers seem quick to call figures of men gods, while they are much more hesitant about women, speaking of female statues or idols, although the word 'idol' means a god as well as merely a figure of a person.

One also likes to speak of "women figurines," whereas I never found the expression "men figurines". Another example; the portrait of a woman with distinctly marked features and wrinkles is called "Portrait of an aged woman" or else "aging" or "elderly lady" or "woman". The male equal of the same culture and out of the same time period whose features are as

marked and wrinkled, is labeled "Portrait of a Roman".

In the British Museum, I found many cases of this minimizing of woman's importance and semantic (regarding the meaning of the word) degradation. There, the Greek sculptures of women are treated in a similar manner: even when the figures are obviously of older and dignified women, they are still referred to as "girls". The men, on the other hand, are called "athlete" or "man".

Goddesses are mostly labeled with their names only, such as Demeter or Aphrodite, while at the same time, the sculptures of the men from the same time period are often marked with the term "God". The uninitiated – and this kind of visitor is frequent in the British Museum – will have to assume that the Greeks had mainly male gods during this time. It does not occur to anyone to consider why it is that the names of the male gods are not known (the god of the Christians does not have a name either), on the other hand, that the women are so often named will not necessarily lead anyone to the conclusion that these are goddesses.

Exemplary for the distinct patriarchal method is the wording of

the captions under the pictures, as I found them in the catalog of the State Collection of Egyptian Art in the city of Munich, which appeared in 1972. In one place, it states: "The inscription names Imsu as a royal priest. His wife also had a title." It is particularly grotesque if we look at the picture, (here picture 10), the way the woman obviously holds the man so completely "in her grip." The reversed wording: "The inscription names Uati as a royal priestess. Her husband also had a title" would have been easier to believe in this case, although also incorrect.

An exact analysis of these manipulating statements which appear in museums and books (that are probably mostly not even done consciously) would surely be much more revealing than my brief remarks. However, I am interested in awakening interest in those things that impressed me. Because of this, I will continue to merely outline that which seemed exemplary for most of the so-called scientific publications.

Especially in places where the woman could not be overlooked as the dominant sex, the patriarchal historians write consistently in a neuter form, so that the

situation is scarcely, if at all, apparent.

As soon as the man's rule over the woman begins to crystallize, the events are distinctly recorded as men's deeds.

Exceptions and unique pieces that flatter the male vanity are discussed extensively, neglecting to mention that they are exceptions. There is a predilection to do this in the treatment of the Egyptians, especially as it becomes more evident that the woman rules over the man. Even in cases where there are no exceptions left to find, the patriarchy knows ways to "get around it."

In the *Lexikon der Ägyptologie* (Lexicon of Egyptology) (28), the only "scientific" reference work in this style that exists at all (with German, English and French texts), the entry "Marriage" on nine closely-printed pages is exemplary for the whole patriarchal recording of history.

In the first section "A. General Information" under the entry "Marriage", we find in connection with the rights of inheritance and ownership, among other things this:

"In that an institution such as marriage was not affected by political upheavals, many of the

results of the documents from the Late Period may also hold true mutatis mutandis for older epochs, especially considering the strong conservatism in the family realm."

Here, to start off with, we have a hypothesis which is not really explained (and I find not explainable either) and justification that the author places the main emphasis in this essay on a time period where the patriarchy was directly imminent.

Here a quote from the subheading "B. Prerequisites to Marriage:" *"We know of Mrs. Naunachte (20th Dynasty, about 1200 to 1185 BOT), that she was married twice, once to a scribe and later to a craftsman. We also learn from the marriage contract (Ptolemaic time period) that the wife must have been very well-to-do according to her extremely comprehensive list of women's things, while the husband was merely a simple soldier."*

These jumps about in content and time that are not explained, the purpose of which is not clear, is typical for the whole essay. Basic connections having to do with rights of inheritance and ownership are not any better explained under any of the other sub-

mutatis mutandis means in a changed form.

Ptolemaic Age (330-304 BOT).

headings either. In the time of Ptolemy, we are introduced to one single "exceptionally rich" woman with her "woman's things." What really was exceptional or at least surprising is the apparently still very strong position of the woman even after the conquest of Egypt by the patriarchal Greeks in 332 BOT. But precisely this is not mentioned.

Under the heading "C. Marriage Styles" we find:

"We now know according to the norms of the marriage property laws (honored since the New Kingdom, about 1557 to 1200 BOT) that the financial obligations of the husband were so extensive (see below), that establishing other relationships such as bigamy multiplied his obligations to such an extent, making it virtually impossible; in addition to this, the rights of heirs laws were in favor of the children."

Once again a very vague, imprecise description in which neither the man's dependency on the woman in the rights of ownership, nor the fact that the man and son were excluded from inheritance are mentioned. All of this is avoided not even very cleverly.

Under "D. Marriage and Personal Consequences" we go on to read:

"During the reign of 'Amasis' (26th Dynasty, 664–525 BOT) a change occurs insofar that bride and groom appear in the documents as partners. Thus, the bride is raised to the subject of the marriage."

The bride is thus "raised to the subject of the marriage." Since the man was gradually getting more and more rights in this period, we are dealing in this description with a rather blunt distortion.

Continuing in the same paragraph about the dowry that the man had to bring into the marriage:

"After the Late Period, numerous documents mention a wife's/virgin's dowry. It deals with a mass of goods that the prospective husband must give the bride for no longer being a virgin; in the course of time, this dowry became fictitious, so that the husband only had to sacrifice it in the case of a divorce. The name 'virgin dowry' (sp-rnwt-shmt) leads one to assume that the virginity of the bride was highly valued and could be of legal importance."

"After the Late Period" is not exactly wrong, but it is not correct, either, because the dowry was mentioned much earlier on. One can hardly assume that the author was not informed about

the change in meaning of the word "virgin." It was not until much later, under the rule of the patriarchy, that this word gradually took on the meaning it has today. Originally, the term "virgin" did not have to do with chastity, but rather with the woman's independence from a man, this also meant in regards to the reproductive ability. "A hero of the Gynaicocracy (women's rule) had to be borne of this virgin mother." (29)

Now, a third quote regarding inheritance laws under "D":

"In observing the everyday marriage, one reads in the literature of benefits and returns. The benefits of the man to the woman (the wife's or virgin's dowry), the cautionary transferral of the man's total wealth to the wife's favor, the placing of the children as heirs to the wealth and that which we otherwise regard as the benefits of the man (see below), all this is brought up against the copula carnalis – that is, the constant living together, that the wife permits the man to do."

You can say it that way too. Or perhaps like this, as under "E. Property Rights:"

"In order to protect the property rights interests of the wife, the

man can reach a number of arrangements. He can be liable with his present and future wealth: sometimes this is the woman's security for her support. Further, he can meet provisions of heirship, in that he makes his eldest son, or all sons/children out of the marriage as heirs. The woman can be taken into account insofar as she serves as the executor of the estate (already verified in earlier epochs); thus the children can only inherit through her."

What a choice of "arrangements" and "provisions" the man can take advantage of!

Since even in the Late Period only the daughters could inherit, perhaps the author was thinking of the time after the conquest of Egypt by the Greeks and their introductions of patriarchal structures.

The woman can even be "taken into account" by "functioning as the executor of the estate."

Thus, on to the last subheading under the entry "Marriage:"

"H. Sociological material.

That the behavior of the married couple to each other was not always the picture of peaceful harmony can be understood as human nature. On the whole,

however, the moral views were healthy and the basic attitude of the society towards marriage was basically positive. This is proved in many cases in which the husband sometimes passed on his worldly goods to his wife (sometimes with children) mortis causa, in order to assure her widow's provision."

Here, once again, the man's subordinate position is cleverly twisted in words that play down the woman's control over the man's possessions, as well as the inheritance going solely from the mother to the daughter, making it seem as if this happened as a gesture of the man's high morals. All this makes the woman appear as a weak person needing assistance, rather than the ruling person that she was.

The strange thing is that the author describes the dominant position of the woman at all, even though there are so many omissions and distortions. He even mentions a quote from Diodor (although only briefly and not quoting him literally), a quote which today's male historians prefer to omit, without any critical or disqualifying remarks. He writes:

"Diodor remarks further that among the Egyptians, the woman rules over the man and the marry-

ing (men) promise in the marriage contract to obey the wife in every manner."

But even these clear statements are so cleverly placed in the text, "hidden" by the context, so as to scarcely attract attention.

Only those who have previously extensively approached topics from a sex-based viewpoint will be able to pick up on the situation and notice how distorted — and this is putting it mildly — the "objective" viewpoint of this reference work really is.

In general I noticed that the reference works from the beginning of this century at least did not omit the facts; the choice of illustrations is less patriarchally slanted. On the whole this means that the collections are shown more completely, although the picture quality is often very poor. In recent publications, there is an increasing tendency to just not mention those facts which are embarrassing to men; and, on the whole, there is a lot more manipulation of the facts.

This observation was confirmed by M. Vaerting and Josefine Schreier.

Probably in earlier times, when a lot had not yet been found or decoded, it was easier to dis-

miss those facts as exceptions or weird absurdities.

However, with all the data that we have today, we can no longer avoid seeing, and seeing clearly that the majority of today's male historical documentations are false, due to the omission of facts. When I found the historical work *Corpus Antiquitatum Aegyptiacarum, Lose-Blatt-Katalog ägyptischer Altertümer, Pelizaeus-Museum Hildesheim, Plastik des Alten Reiches* (loose-leaf catalogue of Egyptian artifacts, Pelizaeus Museum in Hildesheim, Sculptures of the Ancient Realm) in the Egyptological Institute of the University of Hamburg, I thought I had found the rare exception. After reading the first pages, I thought I was dealing with a very positive exception of male science. But then I found out that the work was written by a woman, Eva Martin-Pardey. Later, as I remarked to the assistant director of the Institute how well I had liked the book, he agreed with me, but told me then that the work had been severely criticized because it is so extensive.

Following the rules of methodical research (e.g., naming the facts exactly and completely) is

apparently not desirable if the results are discomforting to men. "A tedious work of diligence," they probably say, "unusable, because she (the author) could not differentiate between the essential and the immaterial."

B. Eckstein-Diener speaks in a similar context about an assistant professor in some university town who called this "a critical viewing of the historical material."

Although we have spent our lives internalizing the male way of looking at things, thus helping them to stabilize their hierarchy over us, learning to discern the "essential" and the "immaterial," we are learning more and more to see through the whole intimidating bluff.

Here the latest news from the patriarchal recording of history: in *Emma* (a German feminist magazine) No. 12/1978, Hildegard Sommerkorn reports that the famous "Barum Hunter" (6000–5000 BOT) that is on exhibition at the Historical Museum in Stockholm recently underwent an osteological (bone) examination, and turned out to be a woman, who, moreover, "had gone through a dozen births." Since the skeleton had been found with a spear and a

utensil thought to be used for skinning animals, men did not bother to check the easily identifiable pelvis any more closely, "just in case."

Greek sculptures. Seated figures.

About 580 BOT
Figure of a man,
London
British Museum
1



About 500 BOT
Dionysus,
Athens,
National Museum
2



About 500 BOT
Zeus,
Athens,
National Museum
3



About 470 BOT
so-called Orpheus,
Leningrad,
Erimitage
4



460 - 450 BOT
Zeus,
Palermo,
National Museum
5



About 440 BOT
Poseidon and Apollo,
Athens,
Acropolis Museum
6



About 410 BOT
Xenaiades,
Athens,
National Museum
7



14
About 580 BOT
Goddess statuette,
London,
British Museum



15
About 570 BOT
One of the Branchides
from the holy street lead-
ing to the Apollo temple
in Didyma by Miletus,
London,
British Museum



16
About 500 BOT
Demeter,
Athens,
National Museum



17
About 480 BOT
Goddess from
Tarentum,
East Berlin,
Staatl. Museum



18
About 440 BOT
Hestia,
East gable of the Parthenon
London,
British Museum



19
About 440 BOT
Demeter,
Eastern gable of the
Parthenon, London
British Museum



20
After 400 BOT
Aphrodite,
Syracuse,
Museo Nazionale
Archeologico

(BOT = before our time reckoning,
IOT = in our time reckoning)

About 380 BOT
Epidaurus votive relief,
Athens, National Museum
8



About 330 BOT
so-called
"Ares Ludovisi",
Rome,
Museo Nazionale
Romano
9



About 320 BOT
Sarapis,
Alexandria,
Museum
10



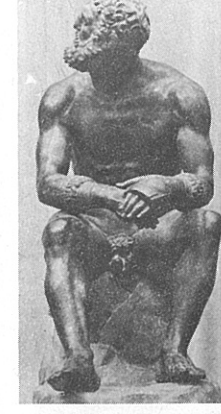
3rd century BOT
Philosopher
Paris
Bibliothèque
Nationale
11



About 290 BOT
so-called
"Menander"
Rome,
Vatican Museum
12



1st century BOT
Boxer,
Rome,
Museo Nazionale
Romano
13



It was exceptionally difficult to find any illustrations at all from the time before 400 BOT of sitting (this being equivalent to ruling) men. I only found them squatting in illustrations from the earliest times.



21
340 - 333 BOT
Demeter,
London,
British Museum



22
4th century BOT
Statue on a
woman's grave
Berlin,
Staatl. Museum



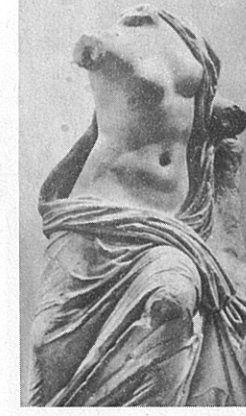
23
360 - 350 BOT
Mourner,
Istanbul,
Archaeological
Museum



24
2nd century BOT
Statuette of a
woman of Ma'in
Paris, Louvre



25
2nd century BOT
Nymph statuette
Geneva, Musée
d'Art et d'Histoire

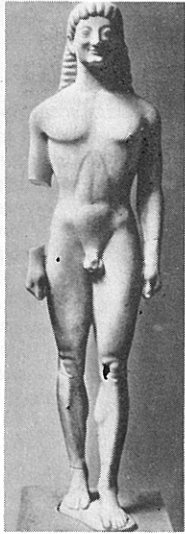


26
About 150 BOT
Nymph statuette,
Rhodes,
Archaeological Museum

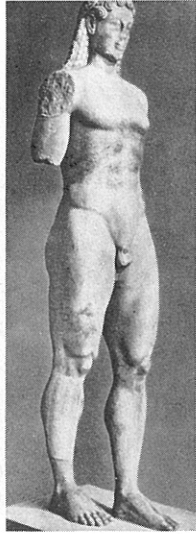
The body posture of the sitting (ruling) women are in general broader, and appear more self-assured, compared to the postures of the seated men up until 400 BOT. After this time, the situation begins to reverse itself.

Greek sculptures. Standing figures.

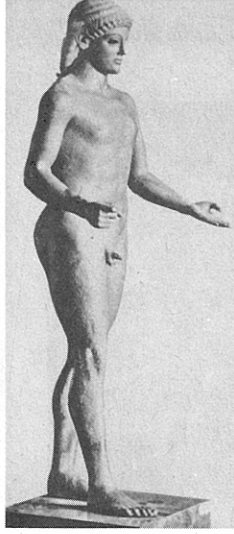
6th century BOT
"Kuros",
(unknown youth)
Munich,
Glyptothek
27



About 530 BOT
"Kuros",
Athens,
National Museum
28



5th century BOT
Apollo,
Paris,
Louvre
29



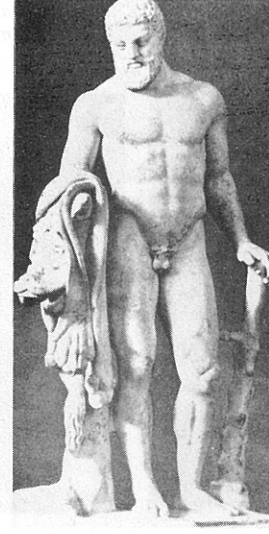
About 500 BOT
male statuette,
Athens,
National Museum
30



480 - 470 BOT
Poseidon,
Athens,
National Museum
31



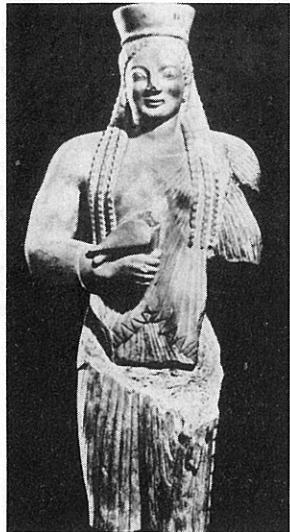
About 460 BOT
Hercules,
Boston,
Museum of Fine Arts
32



4th century BOT
Satyr,
Paris,
Louvre
33



Around 440 BOT
so-called "Hermes
Ludovici" – copy
after Phidias,
Rome. Museo
Nazionale Romano
34



41
About 550 BOT
Kore,
Lyon,
Musée des Beaux Arts



42
6th century BOT
Fem. statuette,
Copenhagen,
Museum



43
5th century BOT
Fem. statuette,
Paris,
Louvre



44
5th century BOT
Fem. statuette,
Boston,
Museum



45
About 440 BOT
so-called "Amazon"
Sciara,
Copenhagen,
Ny Carlsberg
Glyptotek



46
About 415 BOT
so-called "Hera Barberini",
Rome, Vatican



47
About 374 BOT
Eirene,
Copy after
Cephisodotus,
Munich, Glyptothek

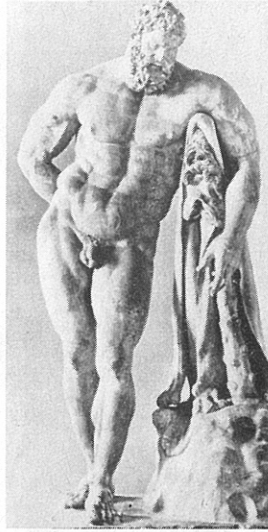
About
350 BOT
Eros,
Paris,
Louvre
35



About 340 BOT
Hermes,
Munich, Museum
36



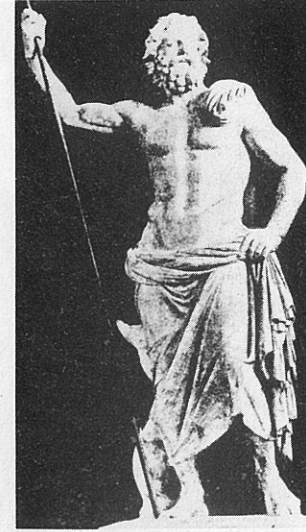
About 320 BOT
so-called 'Hercules Farnese'
copy after Lysippus,
Naples, Museo
Nazionale Archeologico
37



3rd century BOT
Hermarchus,
New York,
Metropolitan
Museum of Art
38



2nd century BOT
Poseidon,
Athens,
Central Museum
39



1st century BOT
Youth from Eretria,
Athens,
National Museum
40



Through the centuries,, the poses of the depicted men in the standing position gradually change to broader stances, and they are increasingly clothed.



48
4th century BOT
Artemis of Brauron,
called "Diana of
Gabii",
Paris,
Louvre



49
About 360 BOT
Aphrodite of Arles,
Copy after Praxiteles,
Paris, Louvre



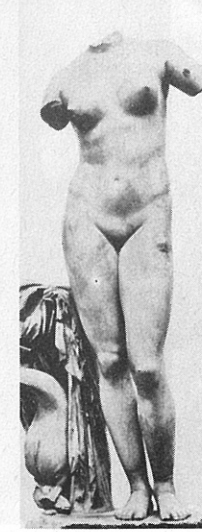
50
About 350 BOT
Aphrodite of Cnidos,
Rome, Vatican



51
2nd century BOT
Venus de Milo,
Paris,
Louvre



52
About 150 BOT
Capitolean
Aphrodite,
Rome, Museo
Capitolino



53
About 100 BOT
Aphrodite of
Cyrene,
Rome, Museo
Nazionale Romano



54
1st century BOT
Venus of
Esquilin, Rome,
Palazzo dei
Conservatori

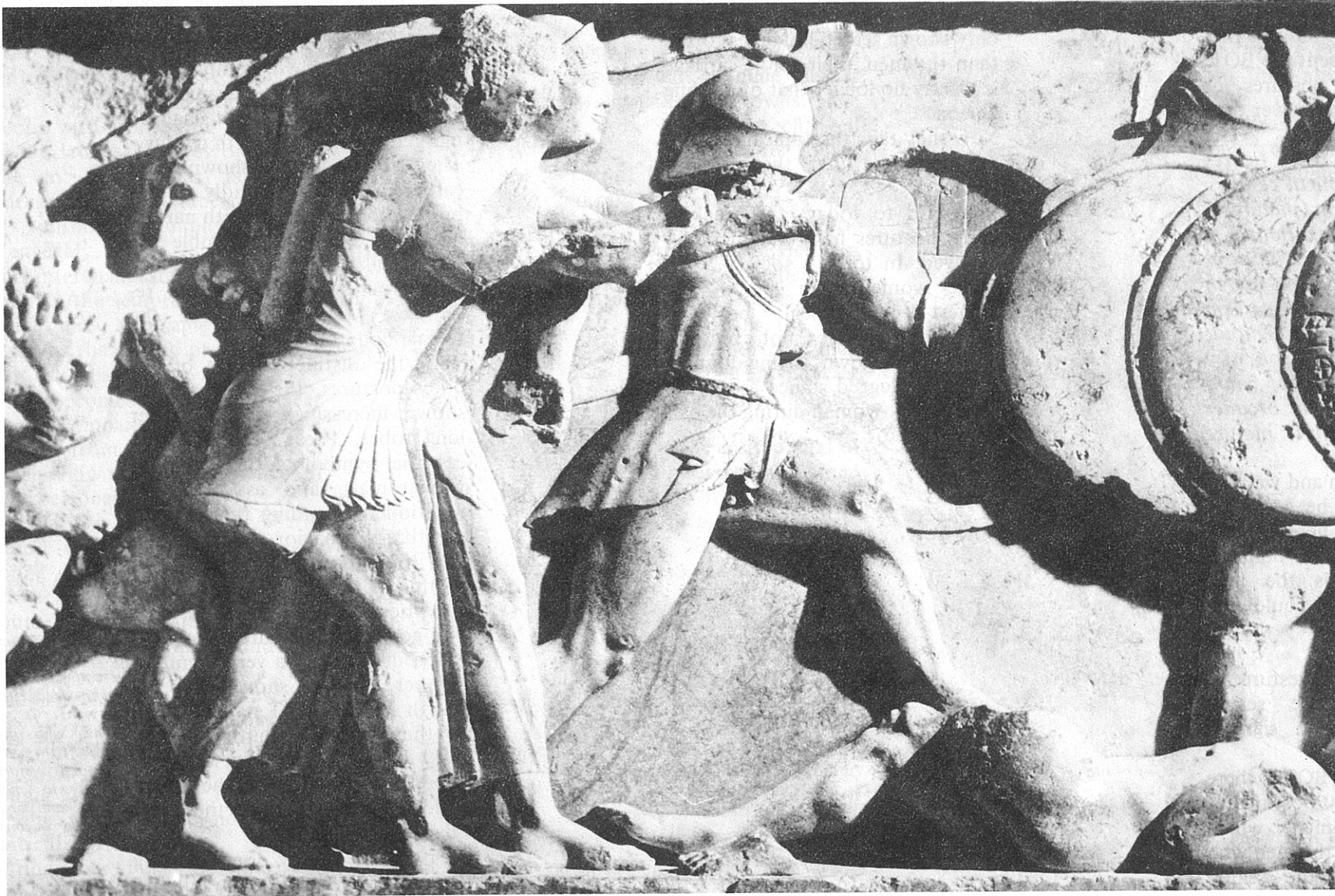
Up until the 5th century BOT, the women were generally depicted broad-shouldered and more solidly built than the men. However after 300, they were rarely shown other than in tight slightly forward-bending body postures and naked, as the men had been shown before.

About 540 BOT
Hercules,
Palermo, Museo Nazionale
55



It is evident that the ideal body form which appears so "feminine" to us today, was valid for the men of the early times, even when the men were in war, as we can see from the many battle scenes that have been passed on to us.

About 525 BOT
 Apollo, male deity (left foreground)
 Artemis, female deity with long robe (behind Apollo),
 in a battle scene,
 Delphi, Museum
 56



The short little skirt with the penis peeping out so cutely, as it does here, was the fashion for men for a long time. Surely it is no coincidence that the skirt of the god Apollo, who was higher on the social scale and superior to the man shown here, does not fly about so carelessly.

Greek sculpture, seated figures

Through the Greek sculptures of seated figures, we can observe that up into the fourth century BOT, the leg and arm postures of men were generally narrower than those of women.

I was forced to use relief figures out of the fifth to fourth century BOT in my comparison (pictures 5 to 7) since, as I mentioned, I could scarcely find any sculptures of men at all up into the fourth century. The level of comparison is thus not constant throughout, although there is no reason why the figures shown in relief could not have been shown in broader positions (see for example, picture 17 in the Roman art).

The feet of both men and women, as far as they can be seen, are equally far apart. There is only one example of the feet pointing inwards, and that is the man squatting (picture 1). I could find no illustrations of women squatting.

This was probably a gesture of humility, whereas the seated (ruling) position was a sign of power.

Not until around 300 BOT is there a reversal in the body postures of the men and the women, which can be recognized in the men who are now shown in the seated

positions. The women are not only shown seated much less often than the men, their whole carriage is clearly no longer that of a ruling person.

Now they take the typical pose of mourners and later, that of proffering.

In regard to today, the ideal of body postures has fundamentally changed. In today's society, even those women who are in the highest hierarchical positions would not consider, not even in a long evening gown, sitting down in the broad-legged stance as did the ideal Greek woman during the early period.

Greek sculpture, standing figures

Among the Greeks, during the course of time, the leg positions of the women, when compared to those of the men, became narrower. Their body form changed markedly after the fourth century. They are no longer shown as in earlier times — solidly built, broad-shouldered and with narrow hips, but gradually resemble the male ideal body form of the early Greek period, which closely resembles today's ideal for the female body form.

With the distinct change of the body postures, the woman was shown increasingly rarely in her long robes. These robes were an essential symbol of the hierarchy woman/man, and as I already mentioned regarding the woman-identified behavior of the Egyptian men, we still find traces of this in the robes of the judges and priests of the 20th century.

The goddess Aphrodite, who used to be depicted in a very dignified manner, has been shown since the fourth century BOT naked, much as the nameless youths of the early period. Later she was even set on the same level as the Italian goddess Venus (Latin: the compliant one).

In the time totally dominated by men, other goddesses also fell into

Homer honored Aphrodite and reminisced of her deeds in a hymn: "It was she who first taught the artists among mortal men to make carts and brass-forged wagons." (1)

oblivion and were, according to my research, scarcely portrayed after the middle of the fourth century BOT.

Due to the gradual equating of Venus with Aphrodite, almost all of the later sculptures of Aphrodite in the various illustrated works of today are labeled 'Venus or Aphrodite,' completely interchangeably.

This interchangeability is reflected again in the sculptures themselves which show the same stereotype forms as the female photo models of today's patriarchs.

This becomes especially clear when compared to the male figures from the same period which show striking differences in their personalities.

The Greek male of the early period was portrayed only as a young and unknown, a so-called *Kuros*, which means "naked youth." His muscles were not particularly developed, and the hips and thighs were, as a rule, emphasized and wide. However, in the Greek culture I could not find the large breasts reminiscent of women's breasts as found among Egyptian men. The breasts of the women were not shown particularly large either.

During the course of time, the

men were not only shown more often clothed, but also older. At the same time, they were increasingly presented as male deities rather than as unknowns. The ideal of the body form changed too gradually, and since the fourth century, increasingly resembled today's ideal of the male body. However, body forms that were as well developed as that of Hercules (picture 37) seem to have been the exception in ancient Greece.

As among the Egyptians, the early Greek sculptures portray men taking a step. Among the Greeks, it is not always the left foot that is forward.

It seems that in the early period of the Greeks, women (as men today) stood with both feet parallel, weighing the body equally on both legs.

Beginning in the middle of the fifth century, women as well as men are shown with their weight on one leg, whereby the unweighted leg is usually placed slightly back. The woman is portrayed in a distinctly more narrow posture.

Since my research deals solely with the sex-based differences in the expressed ideals, I do not deal with the aspects of stylistic viewpoints, such as differentiations between archaic and more

detailed. Regardless if the figures are ruling or squatting, nude, in long robes or whatever: the manner in which they are being shown does not change the visibility of the ideals for both sexes, which ideals were currently in force, or in which manner they differentiated.

Relevant facts from Greek history.

While looking for information from Greek history for the clear-cut changes in the body postures of men and women, I found very few explanations, especially after the fourth century BOT. With the crass upheavals that are so distinctly apparent in the sculptures, I cannot imagine that there were not more incisive events during this time. Perhaps there are happenings here that the patriarchy wanted to thoroughly erase from memory.

In this context, the most important allusion that I found was Josefine Schreier's telling about the history of the Olympic Games. She describes how these Games were started by women, and later forcefully taken over by men. She quotes L. Weniger:

"It is remarkable that the women's service had placed their shrine at the foot of the Kronus hill in Olympia, and facing from west to the east in a row was Hera, Gaia, Aphrodite, Urania, Eleithyia, Rhea and then the heroine Hippodameia, and then finally, at the end of the stadium, Demeter, Chamyne. . . ."

Hera was the goddess of the city state Pisa, and for her honor, the citizens staked their blood and lives. Gradually Zeus (later the

uppermost male god) gained in importance, promoted by the invading Eleians, who finally installed him by force.

After repeated uprisings, Pisa succumbed. The basic differences were not fought out until the fourth century. The conquering Eleians were wise enough not to forcibly obliterate the deeply rooted veneration of Hera. Instead, they placed the worship of Zeus equal to the worship of her." (2)

Continuing in the history of the Olympic Games, Josefine Schreier quotes the Greek author Pausanias (second century IOT) (3):

"Pausanias also tells us that the patriarchy became more discriminatory against women the longer it ruled. He reports: 'The Eleians have a law which states that any woman being caught coming to the Olympic Games is to be thrown off of this (Typaion) hill. . . .'" (4)

Another noteworthy fact relating to the upheaval in the fourth century is brought to light by Bertha Eckstein-Diener. She writes that until the end of the fourth century, around 300 BOT, women were still allowed to take part in open court proceedings. (5) Worth mentioning in this context

is that Plato, who still openly advocated the equality of the sexes, lived and taught just before these upheavals (427-347). Socrates, who prided himself on being a student of Aspasia, lived from 469 to 399 (6). Aristotle, who lived only shortly afterwards (384-322), attempted to slander women with a vehemence that clearly betrays his fear and aversion to women as ruling sex. He wrote:

"Quarrelsome and warlike peoples such as the Lacedamonians always come under the rule of women." (7)

Bertha Eckstein-Diener points out another place in Aristotle's writings where he reproaches the Spartan Lykurg (approx. 850 BOT) (8), almost 500 years later for not having made any attempts to overthrow the matriarchy. (9)

The beginning of the change from matriarchal to patriarchal times in Greece is estimated to have been at various times. Elizabeth Gould Davis quotes two sources here:

"According to Marcus Terentius Varro (116-27 BOT), Athens toppled woman's power in a pique of male jealousy in the reign of Aegeus, about three hundred years before the Trojan war." (Around 1200 BOT)

"According to Aeschylus, writing in the fifth century BOT, it was not until after the Trojan war that father-right won out over mother-right in Athens." (10)

At the beginning of the tenth century BOT (after the Trojan war), the Dorians invaded Greece and brought along their male god Zeus.(11) It took until the sixth century BOT before Zeus achieved supremacy in Greece over the female deities, especially Athene.

The Dorians also destroyed the Minoan culture on Crete around 1000 BOT, the matriarchy in the early Greek era from which the most relics have been preserved.

While searching for illustrations of body language for my work, I observed that in general the farther back we look in time, the less illustrations of men are to be found on the whole, and that the men are frequently depicted in many cultures, contrary to women from the same time periods, as dwarfish, bodily deformed, often almost crippled, and sometimes as comic strip figures. I found some explanatory hints for this observation in Edith Holliger's book *Schon in der Steinzeit rollten die Pillen* (*Already in the Stone Age, the Pill was rolling*), in which she

tells of the methods of birth control in matriarchal times and the practices that the patriarchal societies demanded for maintaining a high birth rate. (12)

I have not investigated this idea any more closely as it would require an amount of research that is outside the range of my possibilities at the moment.

If we take the above mentioned dates of the historical development of Greece as a foundation and assume that the last phase of the upheaval leading to the patriarchy took place in the fourth century BOT, then this period of change lasted around 600 years in Greece. Thus, it is not surprising that the internalized behaviour patterns that had been developed under the matriarchy, especially regarding body language, held out the longest.

Pre-Roman and Roman sculptures. Seated figures

7th century BOT
pre-Roman,
Etruscan,
Rome, Palazzo
dei Conservatori
1



This sculpture is labeled "male" in a number of books, in others it is not sexually defined. It appears quite questionable to me that this is really a man.

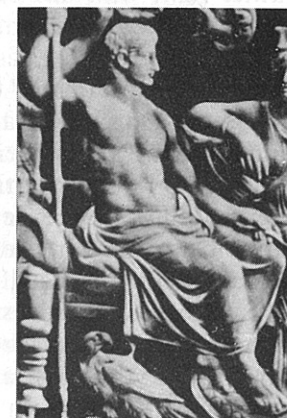
2nd century BOT
Orpheus
pre-Roman,
Etruscan,
Palazzo dei
Conservatori
2



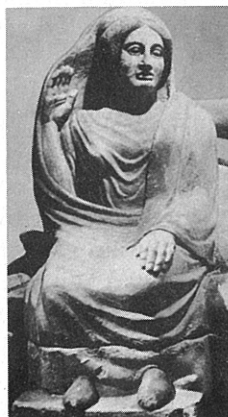
30 - 40 IOT
Tiberius
Rome,
Museo Vatican
3



1st century IOT
Arrival of Tiberius
before Augustus
4



11
7th century BOT
Figure of a woman
pre-Roman,
Etruscan,
London,
British Museum



12
4th century BOT
Figure of a woman,
pre-Roman,
Etruscan,
Florence
Museo Archeologico



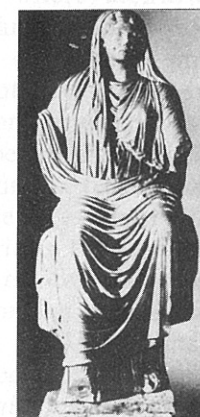
13
3rd century BOT
Votive statue of a woman
pre-Roman,
Capua, Museo Campano



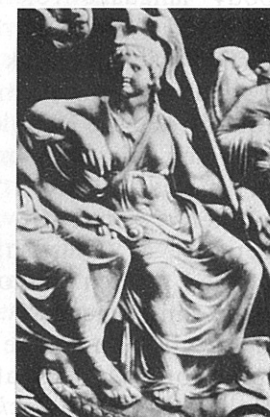
14
About 150 - 125 BOT
Figure of a woman,
pre-Roman,
Etruscan,
Volumnii grave



15
1st century BOT
Roman woman
Relief frieze
Rome

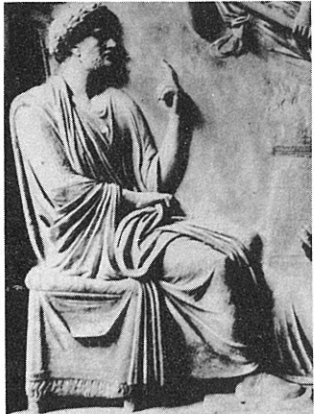


16
1st century BOT
Statue of Livia,
Paestum



17
1st century IOT
Roman woman
Arrival of Tiberius
before Augustus

136 - 138 IOT
Figure of a man
Relief,
Rome
5



162 - 165 IOT
Roman
Neoptolemus sarcophagus
Rome
6



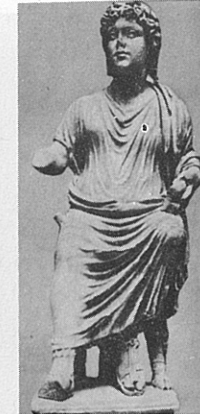
250 - 260 IOT
Sarcophagus of
Pullius Peregrinus
Rome
7



3rd century IOT
so-called "Jupiter Verospi"
Rome,
Musei Vaticani
8



3rd century IOT
Statue of Christ
early Christian
Rome
Museum of the baths
9



4th century IOT
Pilatus' judgement,
early Christian,
Rome,
Lateran Museum
10



It was even harder to find in pre-Roman times illustrations of seated men, than among the Greeks, since here also, to be seated meant to have a ruling position.



18
Around 14 IOT
Roma
Altar from Carthage
Musée National
du Bardo



19
1st century IOT
Roman woman
Augustan art



20
2nd - 3rd century IOT
Figure of a woman
early Christian
Rome
Lateran Museum



21
3rd or 4th century IOT
Mary with Child
Tolentino,
Cathédrale



22
4th century IOT
Musician,
early Christian
Rome
Lateran Museum

General sex-based differences in body language, such as broadness of the arms or leg positions, was not to be seen among the seated figures of this time period.

Forgeries

According to the caption:

540 - 520 BOT
pre-Roman,
Etruscan,
Palermo, Museo Nazionale
23



Excerpt
24



This sculpture is, in my opinion, a forgery. The head and arms do not fit, neither in style nor in material, to the rest of the sculpture.

Probably the head and arms were made under different cultural influences with material from different areas and from later time periods, and then placed upon the body of an old statue of a woman. Perhaps they were made especially for this statue.

The reasons behind such an action would be easily suggested by the hard battles that the Romans fought against the matriarchy of the Etruscans, in order to achieve the patriarchal rule. According to the facts that have been handed down to us, it seems that men in this race were kept in the subordinate role for a much longer time than in other areas.

Surely it is no coincidence then that I found even fewer sculptures of seated men in the pre-Roman time period than in the early Greek time period.

The patriarchy has always taken

great pains to find proof in historical ties and to use the legitimacy derived from it for the man's claim to power. All traces of female predominance in history are still obscured as much as possible today. (See the chapter: *The male struggle against women in patriarchal recording of history.*)

Shortly after finding the first sculpture that is passed off as a sitting Etruscan (picture 23 and 24) and that I consider a forgery, I found in the British Museum in London this similar montage (pictures 25 to 27). I am also convinced that this is a forgery.

The impression in the original is much more striking than that in the photograph. The upper part looks new, as if it had just come out of a sculptor's studio. Only the lower edge, where the arms are

set in, is slightly chipped. The color of the stone is an intense gold-yellow-brown shade. The stone underneath is completely grey and of a totally different texture. It appears so old and damaged, that it seems as if the upper and lower parts come from completely different worlds — which pretty well describes it.

In no other time period, neither in the Etruscan nor any other cultural epoch, could I find this kind of pieced-together sculpture, although there are (also among the Etruscans) sculptures that are pieced together. But here, nothing fits — neither the material, nor the style, nor the time.

In the museum itself, I could find no explanations, other than the small sign "objectively" labeling the sculpture, which is the caption of the picture.

I assume that these forgeries (perhaps there are more from the same 'studio') were made relatively late in time. It looks as if the upper part was made especially to

According to the caption:

530 - 510 BOT
pre-Roman,
Etruscan,
London,
British Museum
25



fit onto the old lower part (probably, as in the case of the other sculpture, an old figure of a woman).

Already from earlier times, especially among the Egyptians and later among the Christians, we know above all of destruction of sculptures of women, of forgeries and manipulations by the patriarchy (other than the forgeries done by the patriarchal recorders of history from our times), so that it is not in the least improbable that there are many more forgeries.

Excerpt
26



Excerpt
27



Pre-Roman and Roman sculptures. Standing figures.

6th century BOT
Warrior,
pre-Roman,
Etruscan,
Chieti,
Museo Nazionale
28



3rd century BOT
Hercules,
pre-Roman,
Cagliari,
Museo Nazionale
29



About 330 BOT
Figure of a man
pre-Roman,
Etruscan,
Rome, Museo Nazionale
di Villa Giulia
30



300 - 200 BOT
Figure of a man
pre-Roman,
Etruscan,
London,
British Museum
31



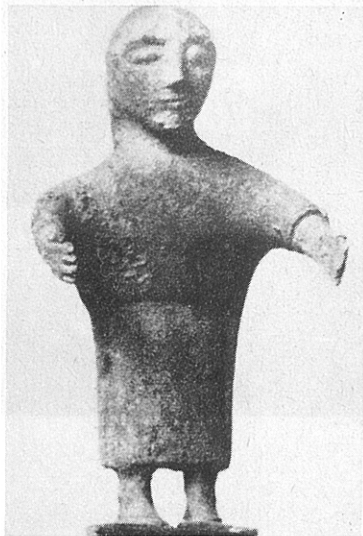
40 - 50 IOT
Statue of an
offering servant
Rome, Palazzo dei
Conservatori
32



79 - 81 IOT
Titus,
Rome
33



About 100 IOT
Sarcophagus
Palazzo Barberini
34



41
7th century BOT
Statue of a woman,
pre-Roman,
Etruscan,
Florence,
Museo Archeologico



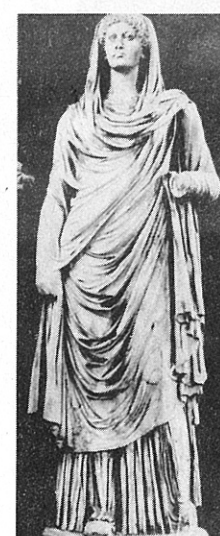
42
3rd century BOT
Votive statue of a woman
pre-Roman,
Etruscan,
Chieti,
Museo Nazionale



43
About 330 - 300 BOT
Figure of a woman,
pre-Roman,
Etruscan,
Rome, Museo Nazionale
di Villa Giulia



44
1st century BOT
Statue of a woman,
Augustan,
Pompeii



45
1st century IOT
Statue of Furnilla
Flavian



46
1st century IOT
Statue of Livia
as Salus

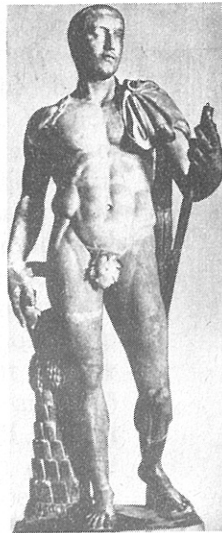


47
91 - 96 IOT
Figure of a woman
Relief frieze from
the Cancelleria
Flavian,
Rome

138 - 161 IOT
Antonius Pius
Rome
35



222-235 IOT
Alexander Severus
Rome, Museum
36



About 250 IOT
Male figure
Sarcophagus, Rome
Palazzo Mattei
37



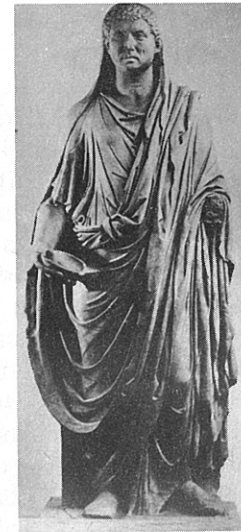
About 275 IOT
Figure of a man
Amanus sarcophagus
Rome
38



290 IOT
Hippolytus sarcophagus
Rome
39



About 300 IOT
Statue of a
Togatus, offering
Ostia, Museum
40



standing sculptures from the pre-Roman and Roman times, I could not determine hardly any sex-based differences in the body postures. Only the arm positions of the men in Roman times seem to often be somewhat broader than those of the women.



48
145 IOT
Figure of a woman
Pedestal relief from
Hadrian's temple
Rome



49
About 150 IOT
Figure of a woman,
Rome



50
About 250 IOT
Figure of a woman
Sarcophagus
Torlonia
Rome



51
About 275 IOT
Figure of a woman
Amanus sarcophagus
Rome



52
About 280 IOT
Figure of a woman
Philosopher's
sarcophagus
Rome



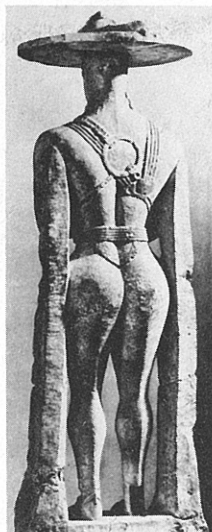
53
290 - 300 IOT
Figure of a woman
Hippolytus sarcophagus
Rome

Other than in the earliest times, the women and men shown in Roman sculptures almost always stand with their weight on one leg. The foot of the unweighted leg is set slightly to the back, a posture today seen almost only among women.

6th century BOT
Warrior
pre-Roman
Etruscan,
Chieti
Museo Nazionale
54



Back view
55



The Etruscans seem to have similar body form ideals for men that are considered feminine today, whereas the woman's ideal form was more like the masculine ideal of today.



56
7th century BOT
Mother goddess
pre-Roman,
Etruscan,
Florence
Museo Archeologico



57
Back view



58
Statue of a woman
(Back view of
picture 41)

In picture 56 and 57, the remainder of a golden cloak can be seen.

Body language and some relevant facts from pre-Roman and Roman history

As I have already mentioned, I could determine hardly any sex-based differences in the body postures of this culture. Women and men took up similar amounts of space, except in their arm positions which, as said, were somewhat narrower among the women in the later time periods. Among the arm positions of the women, those in which one arm was held angled in front of the chest (pictures 44, 50 and 51) attracted my attention. I cannot recall having seen such a posture among men. Even if it does exist, it appears to be the exception. I presume in all of my observations that I am capable with great probability of discerning what the norm is, and that is the object of my work, but this does not exclude the anomalies.

A further observation that seems worth mentioning about the arm positions deals with the illustrations of women in pictures 41 and 42. I could find no example of male sculptures with their arms spread out like this. This posture seems very open to me – open, a giving and taking in the same measure, in an extended meaning, symbolizing a unity between all existing universe.

In relation to the leg and feet

positions, I could find no sex-based differences, neither in the earlier times nor later, neither in the seated figures, nor in the standing ones. One peculiarity regarding women as well as men was the regularity with which the sculptures were depicted with one leg forward and the other leg slightly back. This posture, which in comparison with a two-legged stance appears less determined, especially among the standing figures with the generally emphasized withdrawn foot of the unweighted leg, signalizes a certain humility and withdrawal. It is very illuminating here, as in all postures, to imitate the postures, and thereby attempt to find out the effect of them by seeing how they feel for oneself.

History

The oldest Roman city-state was composed of various tribes in the area – Sabines, Etruscans, and Latins. Of the three, the Etruscan culture was the most highly developed, and the most extensive finds have been preserved from its matriarchal past. Roman art seems to have had its beginnings in Etruscan art. Romans and Etruscans did not merge culturally until relatively late in time, around the third century BOT. While Romans were already living under patriarchal dominance, the matrilinear structures of the Etruscans still held out.

Bertha Eckstein-Diener remarks that in the first century BOT: *“Maecenas the Etruscan (around 70 to 8 BOT) (2) had no father line, so Horace (Roman poet, 65 to 8 BOT), in order to flatter him, recounts in his epistles only his mothers.”* (3)

As confirmed in the Roman sculptures, the woman was never so degraded under the Romans in the way that the Greek woman was during the course of time.

There is no comparable period of change as can be observed from the Greeks sculptures, no period in which the women were general-

(BOT = before our time reckoning,
IOT = in our time reckoning)

ly depicted as mourners, or without their long robes, or depicted almost only in humble or proffering poses.

Woman's place in Roman society was still relatively safe, as seen in other historical contexts.

Elisabeth Gould Davis mentions, for example, that the possessions of the woman were so protected that the husband *"even with his wife's approval, could not touch her money"* (4). She goes on to report that when the man was caught committing adultery, he lost half of his worldly goods, whereas the woman only had to give up one-third for the same offense (5).

Still, in general, there were very restrictive laws for the Roman woman. However, Bertha Eckstein-Diener writes with respect to this: *"De jure the woman was not allowed to pass on any possessions, was not allowed to do business, her children did not legally belong to her; de facto however, she lived respectfully and freely, much more free than Athenian women. This started with co-education, as both sexes received the same education together. In marriage, she was called by all, including her husband, domina = mistress; she received his guests, invited her*

I can see a connection here to the law that only allowed certain Roman men to be entitled to procreate. These were called proletarians.

own, made visits to whom she pleased, and no household duties could be demanded of her, other than spinning wool. . . .

The older the Roman woman became, the more respect she commanded. Everyone politely had to make room for her on the street, and if anyone molested her with unfitting remarks, he came up in front of court" (6).

She goes on to say:

"More honestly than in the nineteenth century, republican Rome never spoke of a 'psychological feeble-mindedness of women' or that 'women belong in the house,' that independence is only a 'fool's paradise' for women. Rather, through Cato, the society was given clearly, without hypocrisy, the reason for the political and judicial exclusion of women. He warned, 'Remember all the laws that our ancestors made in order to tie up women's freedom, through which they have made women bow down to men's power,' and added openly to this: 'As soon as they are our equals, they will have the advantage.'" (7) Not until the brutal rule of the Christians, based in Rome, was the woman ever so degraded under the

patriarchy.

Constantine, the first Christian emperor of Rome, was the beginning of this chapter in history, in the course of which millions of women were later tortured to death as so-called witches.

After this time, abortion was declared a crime (which up until then had been a matter of free choice), a viewpoint that has been maintained under men's rule in most lands until today. From then on, adultery committed by women was punished by death. Constantine himself had his own wife Fausta thrown alive into a pot of boiling water and killed, due to the mere suspicion of adultery (9).

How the men of Christianity took over an old goddess gesture.

3rd - 4th century IOT
early Christian,
Daniel in the lion's den
Rome, Lateran Museum
1

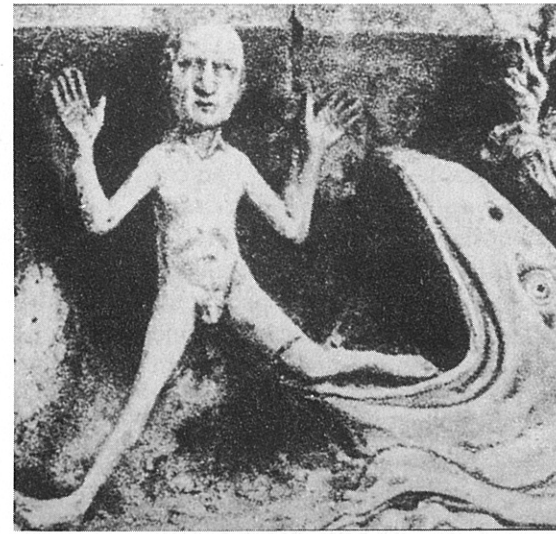


4th century IOT
early Christian,
Daniel in the lion's den
Verona, S. Giovanni in Vallo
2



These arm and hand positions were not found among men until the Christian era, and there in the early times only as exceptions. The positions were only taken in the context of a dangerous situation where the man was threatened by animals. Then the man was always shown naked.

14th century IOT
Jonah spit out by the whale
Strasbourg cathedral
3



In later times, I could find only this one picture with the man/animal combination.



4
3rd century IOT
so-called "Orante",
early Christian
Brignoles,
Musée du Pays brignolais



5
3rd century IOT
so-called "Orante",
early Christian,
Velletri, Museum



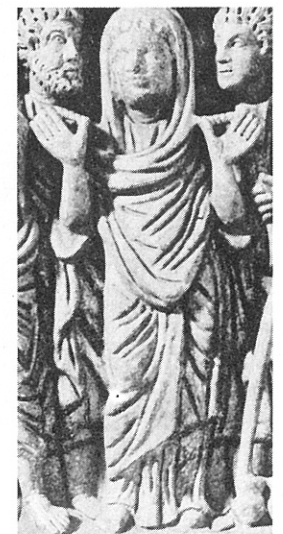
6
3rd century IOT
so-called "Orante",
early Christian,
Rome,
Museo Villa Torlonia



7
3rd century IOT
so-called "Orante",
early Christian,
Rome,
Palazzo Sanseverina



8
3rd century IOT
so-called "Orante",
early Christian,
Rome,
Museum of the baths



9
4th century IOT
so-called "Orante",
early Christian,
Rome,
Lateran Museum

About 1015 IOT
Christ
Hildesheim Cathedral
10



1225 - 1237 IOT
Christ
Bamberg,
St. Peter Cathedral
11



1225 - 1230 IOT
Christ
Paris,
Cathedrale Notre-Dame
12



About 1250 IOT
Christ
Leon,
Cathedrale Santa Maria
13



About 1340 IOT
Christ
Rottweil,
Kapellenkirche
unserer lieben Frau
14



In later times, this pose was first assumed in a standing position; then as the influence and power of the Christian church became stronger, as well as the patriarchy in Europe, Christ, the LORD, was shown with this hand gesture in a throning position.

I first observed this arm and hand position in the early Christian era. It attracted my attention, as it was a position occurring frequently and almost exclusively among women. After further research, I came to the conclusion that it is an old goddess posture.



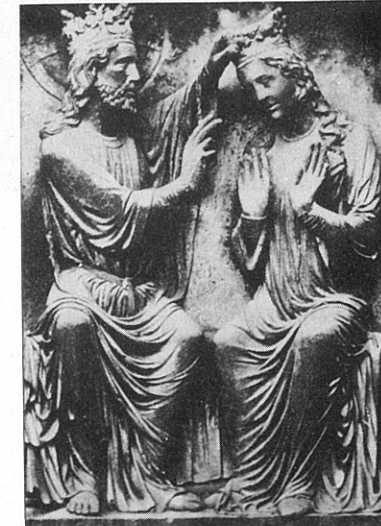
15
About 900 IOT
Mary
St. Gallen, seminary library



16
About 1070 IOT
Female saint
Münster in Westf.,
Landesmuseum



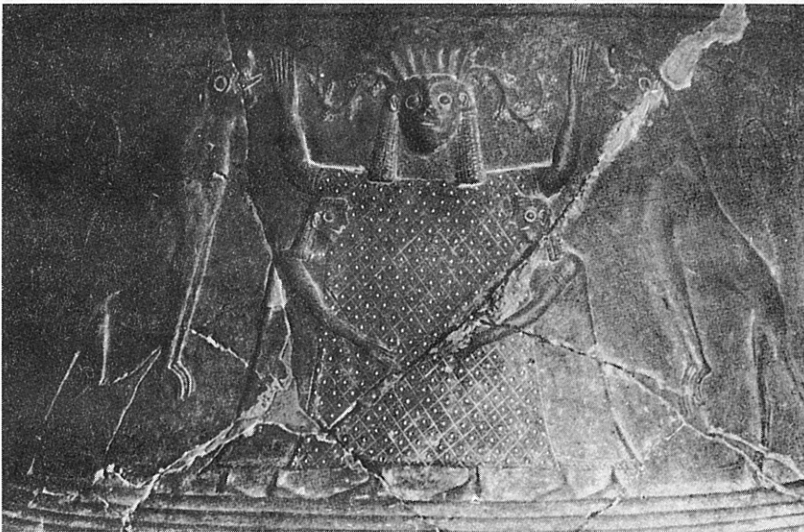
17
About 1130 IOT
Reinheldis
Riesenbeck
village church



18
1230 - 1235 IOT
Christ crowns Maria
Strasbourg cathedral

After the fourth century, this posture is only to be found among women as an exception, and after 1000 IOT, it appears only as a sign of humility before the LORD.

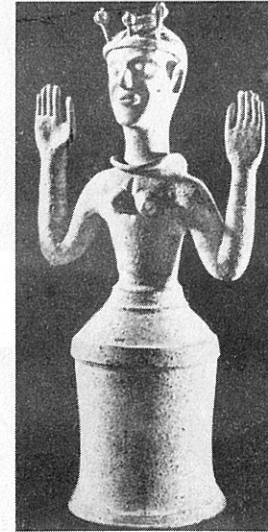
*Around 700 BOT
Mistress of the animals,
Athens,
National Museum
19*



*1300 - 1200 BOT
Greek goddess,
London,
British Museum
20*



*1400 - 1200 BOT
Goddess with poppy-
head crown,
Creta, Heraklion,
Museum
21*



*About 460 BOT
so-called "Praying figure",
Greek,
Copenhagen,
Ny Carlsberg Glyptotek
22*



This illustration was sent to me by the art historian Cillie Rentmeister, who pointed out the similarity of the picture's composition to the portrayals of Daniel in the lion's den. The "mistress of the animals" is a very old motif, frequently recurring in similar form, which the Christian patriarchs obviously copied in order to prove man's power.

8th - 7th century BOT
so-called "Orante",
early Iranian,
New York,
Private collection Heeramanek
23



About 1400 BOT
Egyptian goddess,
Cairo,
Museum
24



In pre-Christian times, I found this arm and hand position only among women, and here, once again, mainly among goddesses.

I assume that all of these illustrations are of goddesses and priestesses, but that the patriarchal recorders of history are very hesitant to identify them as goddesses if the facts and context are

not strikingly obvious; this is quite contrary to the illustrations of the men. (See also: The male struggle against womenpower in the patriarchal recording of history.)

In all European cultures and also in the cultures to the south and east of the Mediterranean, this position appears beginning in the Stone Age and appears to have

been in use in all times thereafter.

About 2000 -
1780 BOT
Egyptian,
Horus,
Cairo, Museum
25

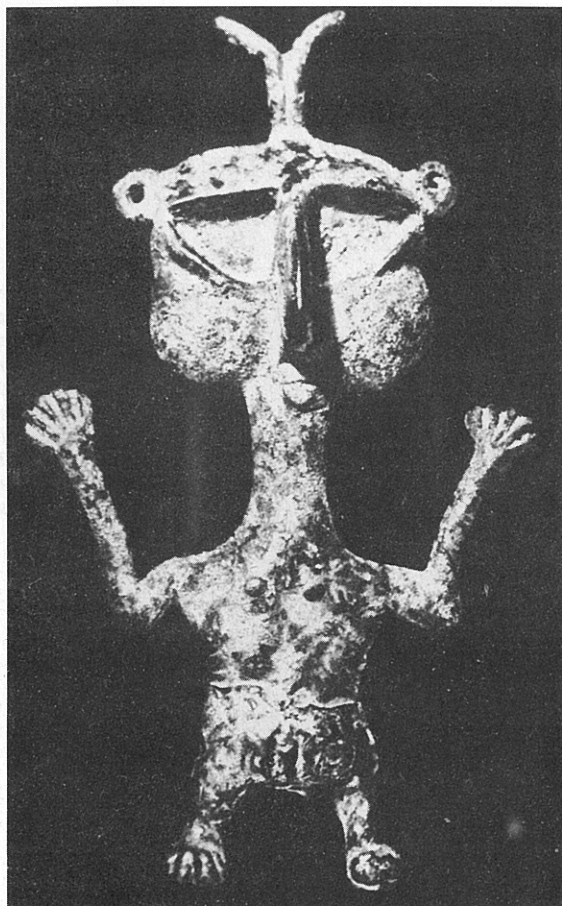


Up until the time of the Christians I only found one single illustration of a man in this position. It is carved out of wood, and mounted on the head of this Egyptian god.

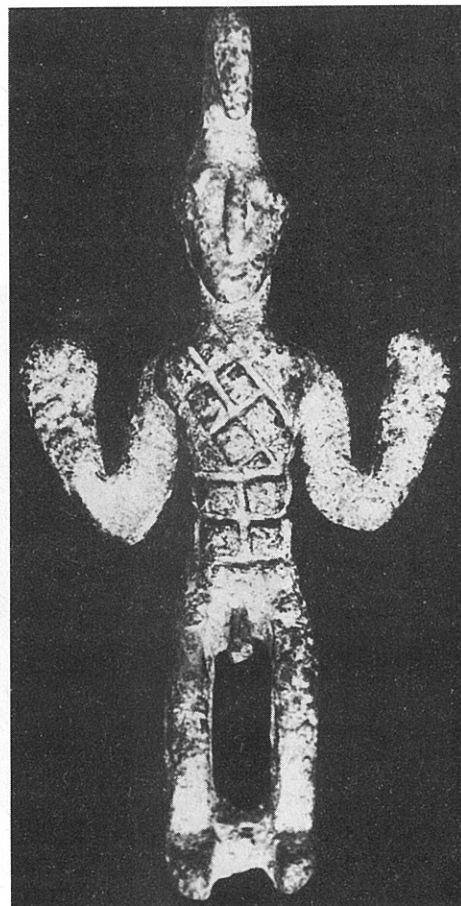
There are many examples coming from Egyptian times in which it is evident that the signs and symbols of the goddesses were used to decorate the gods, so that gradually the male gods could be accepted as equals.

A Forgery

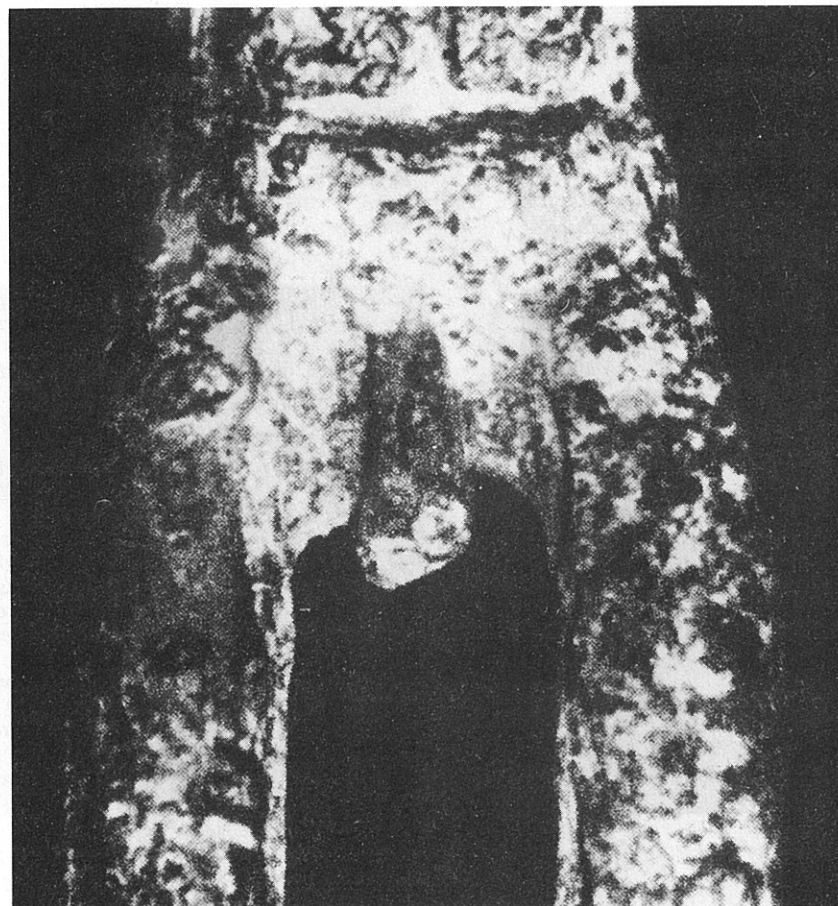
8th - 7th century BOT
So-called "Orante"
early Iranian,
New York,
Private collection Heeramanek
26



9th - 8th century BOT
early Iranian
Statuette of a warrior woman,
labeled – rather 'changed' to
a male warrior statuette.
Teheran, Private collection Maleki
27



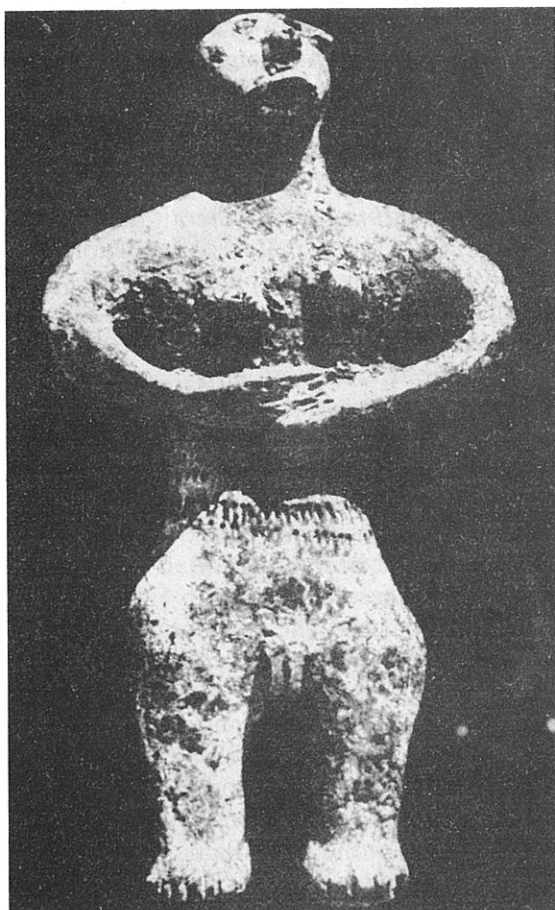
Excerpt
28



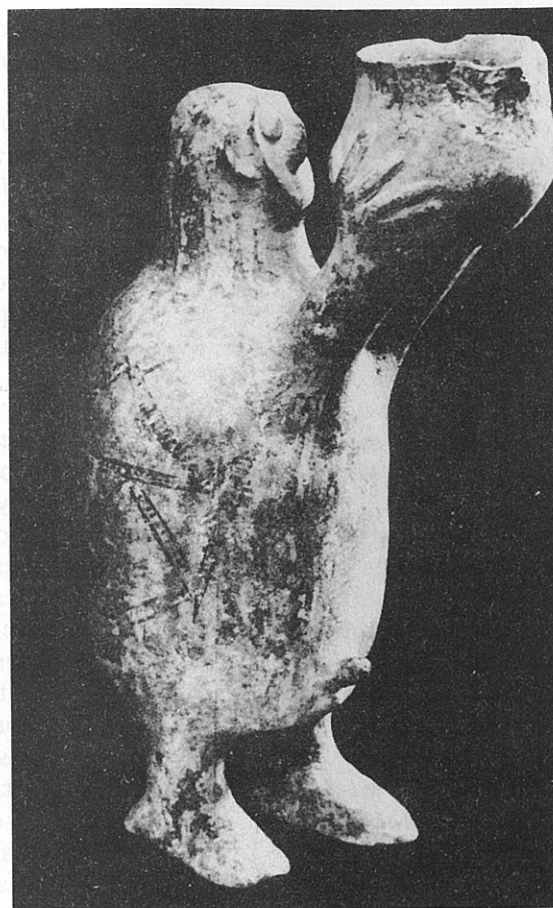
Upon seeing this figure which is labeled "warrior", I first thought I had found an exception, namely a man in this arm and hand position, a position only assumed by women in the pre-Christian times. However, upon viewing the figure more closely, I noticed that the genitals were strangely disfigured, and that the pelvis around them had been chiselled away.

Comparing it to the genitals and the pelvis of other women figures from the same time period, it became apparent to me that the female genitals had been chiselled and transformed to male genitals. The remainder of the right labia is still to be recognized. The line where the chisel was placed, leading from the thigh to the waistline, is also conspicuous.

9th - 8th century BOT
female statuette,
early Iranian,
Teheran,
Private collection Forugi
29



9th - 8th century BOT
male figure,
early Iranian,
Rome,
Private collection
30



Excerpt
31



Further historical considerations

In the search for explanations for this arm and hand position which I consider to be an old goddess gesture, I found once again, as in all other questions that were of interest to me while dealing with the body language of women and men, that there was scarcely any usable material.

In the *Lexikon der Ägyptologie* (Egyptological Lexicon), I did find some material about the important meanings of the hands, honored as female deities. I already described this in relation to possessive gestures and holds. The description goes on:

"The spread-out hands declare the willingness to accept the offering" (1)

Another description interesting in this context I found in Sophie Drinker's book, *Women in Music*:

"On the Fiji Islands the women are highly respected for their abilities as musicians, and they use their musical talent to help at birth. During this holy ritual, no man may be present. They lead the pregnant woman to the banks of a river and lean her against a framework made of wooden stakes which is specially constructed for this purpose. The main midwife, who is at the same time the high priestess of the tribe,

The idea that this arm posture of early Christian women could be researched under the aspect of being an old goddess gesture was given to me by Britta Borchard.

kneels down and lifts her hands with the palms facing outwards in the same magical gesture that is seen in all pictures of Eileithyia, the Greek goddess of birth. . . .

Since the inhabitants of this island believe that they have the power to summon the life powers, they have a true dignity. As the link between the true world and the world which is hidden from the people, the high priestess of the Fijis through her powerful posture and golden-colored head embodies high authority in every line." (2)

Since the patriarchal historians label this gesture generally as a praying gesture, or sometimes simply 'praying figure', I quote here from an encyclopedia of theology the following, listed under the heading "Orans, Orante":

"... The visions of the hereafter from the ancient church and the development thereof is the basic theme in this motif. Following the original notion, the believer in Christ had various rightful hopes to attain paradise, but this was not revealed to him, the non-martyr, until after the Last Judgement. Up until then, he was still threatened by demonic influences and thus needed the intercessory prayers of those left behind. The symbolic

illustration of this was the "orante" (analogous to the pagan pietas). While the motifs of the "orantes" soon disappeared in the early Christian church, the "Maria-Orans" could still be found in the Byzantine images of the Virgin Mary. . . ." (3)

I could find no other more explicit explanations of the questions which arise in this content.

In my research, I observed how carelessly the art historians used the term "orante" in general, especially when they described any of a number of various hand and arm positions.

Again and again, it becomes very clear how little interest the patriarchy has in making the facts clear if men are not confirmed as the ruling sex.

Comparing the arm and hand positions of the women of the early Christian period with those of older cultures, it is conspicuous that the women in the Christian images, as women today in general, display the tendency of holding their elbows very closely to their bodies. However, the man/animal illustrations, especially the Daniel pictures of the early Christian period, show the same narrowness of posture. Through this, the figures seem, especially compared

to the earlier pre-Christian depicting of women, uncertain, some of them almost fearful — the others seeming self-assured, clear and determined in comparison.

I do not mean to imply that these nuances of postures are assumed consciously, but rather more unconsciously. These postures were instilled in people, and reflect the power structures that existed in body language in life and pictures, just as today, whereby the individuals are generally not consciously aware of this.

Strange that the very misogynic Christians depicted women so often in this old goddess position in earliest times. The thought occurred to me of the many handed-down examples in which the Christian church incorporated their goals and efforts in the old motifs, holidays and rituals, in order to breed trust and thus establish more thoroughly the acceptance of the patriarchal beliefs.

Middle European sculptures. Seated figures 11th to 13th centuries IOT

About 1170 IOT
Cloister church
in Gröningen
Berlin
Deutsches Museum
1



About 1170
Cloister church in
Gröningen,
Berlin,
Deutsches Museum
2



About 1190
Apostle Andrew,
Three king shrine,
Cologne Cathedral
3



1160 - 1170
Apostle,
Cologne,
St. Heribert
4



12th century
Joseph,
Cologne,
Schnütgen Museum
5



13th century
Apostle,
Halberstadt,
Liebfrauenkirche
6



After 1204
Christ,
Chartres,
Cathedrale
Notre-Dame
7



1225 - 1230
Christ,
Paris.
Cathedrale
Notre-Dame
8



14
About 1070 IOT
Female saint
Werden an der Ruhr,
Abbey church



15
About 1070
Female saint,
Werden an der Ruhr,
Abbey church



16
About 1060
Imad Madonna
Paderborn,
Diocesan Museum



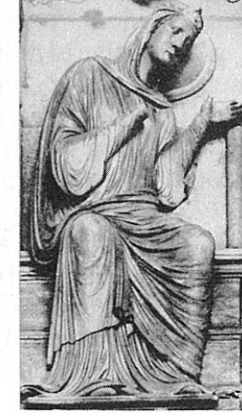
17
About 1170
so-called "Madonna
des Dom Rupert",
Lüttich, Museum



18
About 1180
Mary,
Reims, Cathedral
Notre-Dame



19
12th century
Mother of God,
Halberstadt,
Liebfrauenkirche



20
After 1204
Mary,
Chartres,
Cathedral
Notre-Dame



21
About 1235
Madonna,
Bamberg, Cathedral

About 1270
Christ,
Leon,
Cathedral
Santa Maria
9



1230 - 1235
Christ,
Strasbourg,
Cathedral
10



1225 - 1237
Christ,
Bamberg,
St. Peter's Cathedral
11



About 1240
Abraham,
Bamberg,
Cathedral
12



A sex-based body language, such as we know today, is not recognizable in this time period.

About 1370
Coronation of the Virgin,
London,
Courtauld
Institute of Art
13



Exceptions where the seated figures had narrower leg positions occurred equally often – or rather, equally rarely – among both women and men.



22
About 1230
St. Anna
Nuremberg,
Germanisches
Museum



23
1230 - 1235
Mary,
Strasbourg,
Cathedral

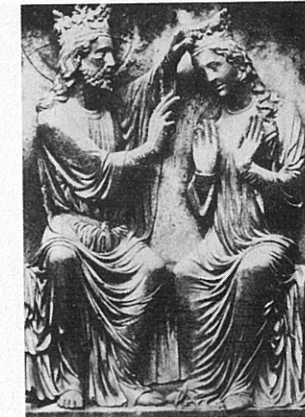


24
1230 - 1240
Mary,
Cologne,
Schnütgen Museum



25
About 1260
Mary,
by Nicola Pisano,
Pisa,
Baptisterium

The ideal of a woman sitting with her legs held tightly together was still far in the future during this time period. Hierarchy was expressed in body language only by predetermined gestures of arms and hands, which were determined by the situation.



26
1230 - 1235
Christ crowns Mary,
Strasbourg,
Cathedral

The woman's head bent to one side in humility – usually Maria – is seen among women more often than among men, and is typical for women of today as well.

Middle European sculptures. Seated figures 14th to 15th century IOT

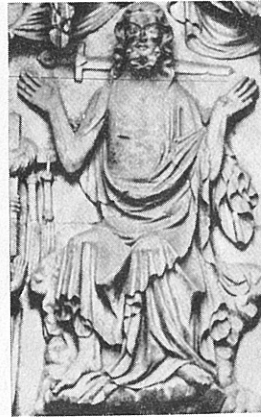
About 1309 -1315 IOT
Christ,
Nuremberg,
St. Sebald
27



About 1314
Henry VII,
Pisa,
Camposanto
28



About 1340
Christ, Rottweil,
Kapellenkirche
unseren lieben Frau
29



About 1400
Christ,
Chateau la
Ferte - Mion,
next to Neuilly
30



About 1420
St. Bartholomew,
Nuremberg,
Germanisches Museum
31



1433 - 1447
Christ,
by Nicola da
Guardadiagrele,
Teramo, Cathedral
32



1440 - 1550
St. Anthony,
N. von Hagenau,
Isenheimer Altar,
Kolmar, Museum
33



39
About 1300 IOT
Mary,
Anger Cloister
Bavarian National
Museum



40
About 1300
Mary,
Roncevalles,
seminary museum



41
About 1313
Mary,
S. Maria del Fiori,
Florence



42
About 1317
so-called "Dietkirchen-
Madonna",
Bonn, Stiftskirchengem.
St. J. B. u. Petrus



43
About 1325
Madonna,
Maulbronn,
parish church



44
About 1330
Madonna,
Cologne,
Schnütgen Museum



45
1414 - 1421
Mary
by Nanni di Banco,
S. Maria del Fiori,
Florence



46
About 1430
Mary,
Siena, Museo
dell' Opera
Metropolitana

About 1472 - 1477
Warrior,
G. A. Amadeo,
Capella Colleoni,
Bergamo
34



About 1480
Southern German master
Kefermarkt Altar
35



Despite frequent exceptions where men are shown in this time period with their legs and arms close to themselves, in general such poses occur less often than among women.

1919
Author Goethe,
by Hermann Hahn,
Wiesbaden
36



1926
Author
Hermann Hesse,
Stern 28/1977
37



Entrepreneur Kun,
Stern 38/1974
38



Compared with the body postures of men of the 20th century, the postures of Renaissance men appear almost fearful and withdrawn.



47
1430
Mary,
Cloister Seeon,
Bavarian National
Museum



48
About 1435
so-called "Notre-Dame
de Grasse",
Toulouse, Musée
des Augustines

Already in the early Renaissance, starting with the methodical persecution and annihilation of women, mostly as so-called witches that went on for 400 years, the gradual change in the body posture of the woman began to crystallize. Some of the

women were already shown in the narrow leg posture that did not become the ideal for women totally until the 19th century. It is the posture that signalizes that we are still today victims.



49
20th century
from a photo album



50
20th century
from a photo album



51
Princess Anne,
Frau im Spiegel 2/1978

Neither a child on the lap nor the style of clothing determine the body postures. This can be seen in all cultural history that has been passed down to us. It is the power structures that are the determining factor.

Middle European sculptures. Seated figures 16th to 17th century IOT

About 1500 IOT
St. Jacob
Rosenheim
52



About 1515
so-called "Potter's
altar", Parish
church to
St. Helena,
Baden next to Vienna
53



1542
St. Jacob,
by J. Beldensnyder,
Münster, Museum
54



1527
St. Jacob,
Hans Leinberger,
Munich,
Bav. Nat'l Museum
55



1622
Grave of
Francis Holles,
Nicholas Stone the E.
London, Westm. Abbey
56



1625
Christ,
Christoph Dehne,
Magdeburg,
Cathedral
57



1634
John the Baptist,
Alonso Cano,
Barcelona
58



62
1501
Mary,
Daniel Mauch,
Altar in Bieselbach



63
About 1515
Madonna of the
protecting cloak
Gregor Erhart,
Frauenstein,
parish church



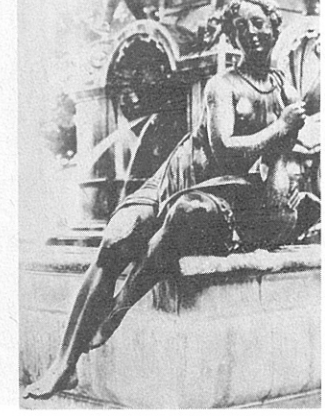
64
About 1515
Mary,
H. Vischer the Y.,
Krakow, Cathedral



65
Before 1618
One of the "three
theological virtues",
N. Stone the Elder,
Delft, Oude Kerk



66
About 1620
Mary,
by Hans Degler,
House statue
in Weilheim



67
About 1627
The Moss goddess,
by Caspar Gras,
Innsbruck,
Leopolds Fountain

About 1640
Pope Paul VIII,
Grave marker
Rome, St. Peters
59



1675
Shepherd
by Joachim Henne,
Victoria and
Albert Museum,
London
60



In the 16th and 17th century there was still no universal "feminine" or "masculine" body language as we know it today, but rather gestures that had certain fixed symbolic significance such as the benediction.

About 1500
William the Silent
61



Impressive poses such as this one were quite the exception in this time period.



68
1642
Altar head-piece
Klaus Heim,
St. Annen,
Diethmarschen



69
About 1660
Omphale and Amor,
Berlin,
Staatl. Museen

Broad leg postures were obviously not yet considered unbecoming for women or as one of those postures only men could assume. However, so-called worldly motifs were used in the arts more and more frequently. So began a gradual development in the course of the

next centuries where the woman was depicted in the arts either naked or scarcely dressed.



70
About 1645
Lamenting Eva,
Leonhard Kern,
Braunschweig,
Anton Ulrich Museum

As of this time period, the man was no longer shown in this intimidated posture.

Middle European sculptures. Seated figures 18th to 19th century IOT

About 1770
Chronos,
Franz Ignaz Günther,
Munich
71



1778
Pierre Corneille,
J. J. Caffieri,
Rouen
72



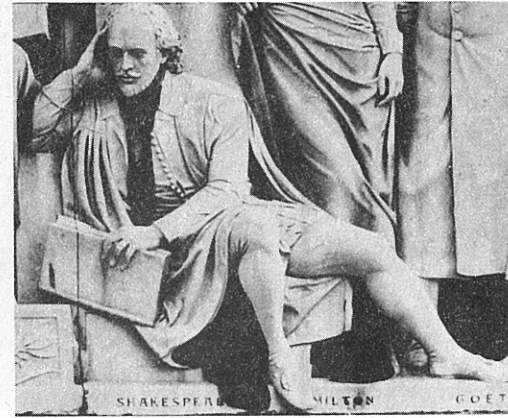
1779
Voltaire,
Jean A. Houdon,
Paris
73



1787
Pastor S. Hopf,
J. V. Sonnenschein,
Bern,
Historisches Museum
74



After 1866
Shakespeare on the frieze
of the Albert Memorial,
by H. H. Armstead,
London
75



78
1739
Hagar in the Desert,
G. R. Donner,
Vienna



79
About 1740
Allegoric woman's figure,
J. H. Meißner,
Hamburg, Museum für
Kunst und Gewerbe



80
1790
Forsaken Psyche,
Augustin Pajou,
Paris



81
1794
Parcae,
A. J. Cartens,
Weimar,
Schloßmuseum



82
1857
Sappho,
Giovanni Dupre,
Rome, Galleria Nazionale
d'Arte Moderna



83
1870
Mother and Child,
R. Begas,
Hamburg,
Kunsthalle

1866 - 1875
Male figure as
symbol of strength,
Max II Monument
by Alfred Ziegler,
Munich
76



1900
Richartz Monument
Willy Albermann,
Cologne, Wallraf-
Richartz-Museum
77



In the 18th and even in the 19th century, the male body posture ideal did not correspond to the spread-out impressive poses that have become customary in our century.



84
1867
"Freedom"
Alfred Ziegler,
Munich,
Max II Monument



85
1890
Leon Gerome,
Paris,
Louvre

Partially by the 18th century and totally in the 19th, the ideal of the "feminine" postures, contrary to the men's postures, corresponded to today's ideal forms. Narrow, taking up as little space as possible, humble, proffering to the man: this is the female ideal that

men have and promote today.

Middle European sculptures. Standing figures 11th to 13th century IOT

About 1060 IOT
St. Dionysius,
Regensburg,
St. Emmeram
86



11th century
Christ,
Paris
Musée Cluny
87



About 1100
Abbot Durandus,
Moissac,
St. Pierre
88



12th century
Freudenstadt,
City church
89



12th century
John,
Pustertal,
Cologne
90



About 1190
David the Prophet,
Cathedral of Borgo
San Domino
91



1219 - 1237
Jonah, Bamberg,
Cathedral
92



1219 - 1237
St. Stephan
Bamberg,
Cathedral
93



101
About 1070 IOT
Female saint,
Münster i. W.,
Landesmuseum



102
About 1100
Female figure,
Gernrode,
seminary church



103
About 1130
Reinheldis,
Riesenbeck,
village church



104
About 1130
Abtess Beatrix,
Quedlinburg,
castle church



105
12th century
Mary,
Pustertal
Cologne



106
About 1200
Eretrian Sibyl,
Paris, Musée
National des Monu-
ments Français



107
1219 - 1237
Elisabeth,
Bamberg,
Cathedral



108
1219 - 1237
Mary,
Bamberg,
Cathedral

About 1220
Salomon,
Chestre,
Notre-Dame
94



About 1230 - 1240
Henry the Lion-
Hearted,
Braunschweig,
Cathedral St. Blasius
95



About 1235
St. John,
Wechselburg,
Church of former
Augustinian canon
seminary
96



About 1255
Charlemagne,
Reims,
Cathedrale
Notre-Dame
97



About 1255
King Herode,
Reims,
Cathedrale
Notre-Dame
98



About 1270
Eckehard,
Naumburg,
Cathedral
99



About 1270
Founder figure,
Meißen,
Cathedral
100



Up until the 12th century, women and men stood as a rule with their weight equally balanced on both legs. There are no sex-based differences in the feet positions of the women or men, i.e., in the width of the stance. The weighted/unweighted leg posture gradually emerged among both sexes in the 13th century.



109
13th century
Gepa,
Naumburg,
Cathedral



110
About 1230 - 1240
Wife of Henry
the Lion-Hearted,
Braunschweig,
Cathedral St. Blasius



111
About 1235
Mary,
Wechselburg,
Church of former
Augustinian canon
seminary



112
About 1250
Mother of God
Mainz,
Cathedral museum



113
About 1270
Uta,
Naumburg,
Cathedral



114
About 1270
Founder figure,
Meißen,
Cathedral

The standing sculptures clearly show that there was not yet any "feminine" or "masculine" body language at this time. Generally, both men's and women's leg positions are very narrow. There are only more women with folded hands.

Middle European sculptures. Standing figures 14th to 15th century IOT

About 1300
John,
Nuremberg,
Germanisches
Museum
115



About 1300 - 1320
Duke Henry IV,
Wroclaw
(Breslau)
116



1318
Elector
v. d. Pfalz,
Mainz, Altertums-
museum
117



About 1340
Edward II,
London,
Westm. Abbey
118



About 1370
St. Severus,
Erfurt,
Severi church
119



About 1390
Duke
Albrecht II,
Vienna, town hall
museum
120



1412 - 1416
John the
Baptist,
Florence,
Orsanmichele
121



About 1425 - 1430
male figure,
Zürich,
Schweizerisches
Landesmuseum
122



127
About 1300
Madonna,
Freiburg,
Cathedral



128
About 1330 - 1340
Mary,
Antwerpen,
Onze Lieve Vrouwe-
kathedrale



129
About 1340
Mary,
Magny-en-Vexin,
parish church



130
About 1340
Mary,
Sainte Die,
Cathedrale St. Die



131
About 1370
Wife of
St. Severus,
Erfurt,
Severi church



132
About 1370
Daughter of
St. Severus,
Erfurt,
Severi church



133
About 1405
"Foolish Virgin",
Lübeck, Museum
of St. Annen



134
1420
Mary,
Lübeck,
St. Marys Church

1445 - 55
Chartres,
Notre-Dame
123



About 1480
male figure,
High altar
of Lautenbach
124



About 1485
Adam,
Venice,
Palazzo Ducale
125



About 1499
Konrad v. Schaumberg,
von T. Riemenschneider,
Würzburg,
Mary Chapel
126



Among women and men of this time, it appears that the leg posture of weighted/unweighted leg predominated. It seems that the man's posture was just a shade broader than that of the woman.

Exceptions such as those in pictures 116 and 122 where the men stand with their weight evenly distributed on both legs

in a broad-legged stance, or as in pictures 117 and 126 in a narrower stance, were not to be found among women. In pictures 117 and 126, the solidness that is signalled by the leg posture is cancelled out by the angled position of the upper torso – a position that is assumed today almost exclusively by women. A similar retraction is brought about

by the arm and head posture in picture 122 and to a lesser degree by the bowed head of the figure in picture 116.



135
1445 - 55
Chartres,
Notre-Dame



136
1482 - 1483
female figure from
a crucifixion,
Zoutleeuw,
St. Leonhard



137
About 1484
Eva,
Venice,
Palazzo Ducale



138
Around 1480 -
1490
Relief figure by
Bertoldo di
Giovanni,
Florence

While it seems that women more often had their hands together in a praying position, one observes the man's position of humility more often as one hand on or in front of the chest. These differences are quantitatively so negligible that I cannot say if this is the general rule. Quite clearly however, the woman is shown more often than

the man with her head bent to one side. The hands too, as in pictures 128 and 129, were not hanging down limply in illustrations of men of this period. (Although picture 139 from the beginning of the 16th century does show such a hand posture.)

Middle European sculptures. Standing figures 16th to 17th century IOT

About 1500
St. Rochus
by Veit Stöß,
Florence, S. Maria
Annunziata
139



About 1520
St. Christopher,
Düsseldorf,
Museum
140



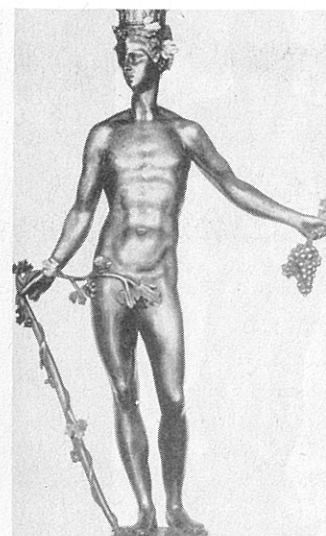
About 1520
Albrecht IV v. Habsburg,
Hans Leinberger,
Innsbruck,
Maximilian Tomb
141



About 1525
St. George,
Hans Leinberger,
Munich,
Frauenkirche
142



About 1570
"The Spring"
Wenzel Jamnitzer,
Vienna,
Art History Museum
143



1616
Christ,
Sebastian Walther,
Formerly Dresden,
Sophia Church
144



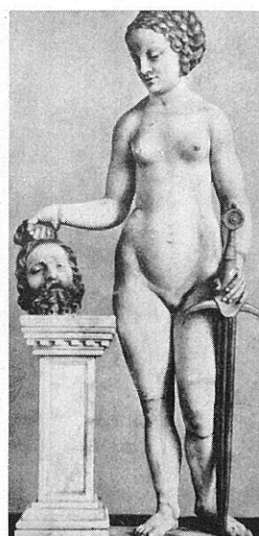
1617
Hercules,
L. Münstermann,
Bremen,
Focke Museum
145



152
About 1510
Judith,
Conrat Meit,
Cologne, Kunst-
gewerbemuseum



153
About 1520
Belle Allemande,
Gregor Erhart,
Paris,
Louvre



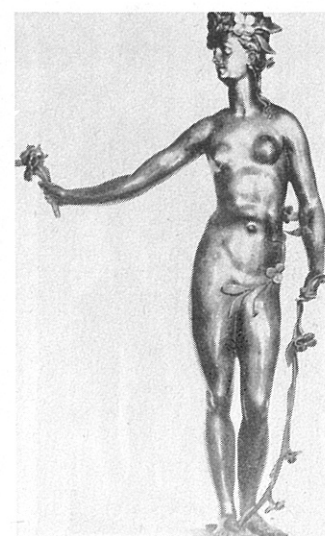
154
Judith,
Conrat Meit,
Munich,
Bav. Nat'l Museum



155
1524 - 1525
Mary,
v. Lorenzetto,
Rome, Pantheon



156
1532
Cleopatra,
Berlin,
Deutsches Museum

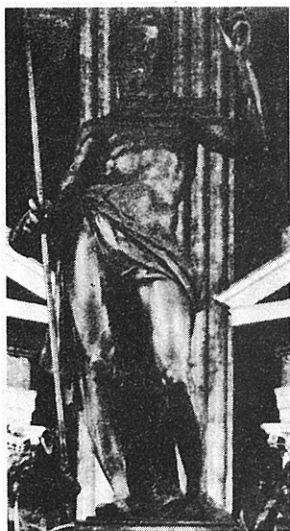


157
About 1570
"The Autumn",
Wenzel Jamnitzer,
Vienna, Kunst-
historisches Museum



158
1605
Mary,
Hans Reichte,
Augsburg,
St. Ulrich and Afra

Early 17th century
Mausoleum of Elector
Ernst v. Schaumburg,
Stadthagen,
St. Martin
146



About 1620
Putto angel
Lulef Bartels,
Braunschweig,
St. Katherine church
147



About 1641
Bremen,
Ev St. Petri Cathedral
148



About 1645
Christ,
by Klaus Heim,
Lübeck,
St. Annen Museum
149



1652
The Great Elector,
F. Dieussart,
Potsdam,
Sanssouci
150



1692
St. John,
Bernhard Brendl,
Nuremberg,
Germanisches Museum
151



Arm and leg postures that in the 20th century appear usually only among women, are at this time the common thing for both sexes. The nonchalant power demonstrating "male" power in picture 150 is still an exception.



159
1613
Patrona Bavariae,
Hubert Gerhard,
Munich,
Mariensäule



160
1615
Patrona Bavariae,
Hans Krümpel,
Munich,
Facade of the Residency



161
About 1630
St. Katharina,
Nuremberg,
Germanisches Museum



162
About 1645
Lamenting Eva,
L. Kern,
Braunschweig, Duke
A. Ulrich Museum



163
1675
Mother of God,
J. M. Gröning,
Münster Cathedral



164
Late 17th century
Mother of God,
Karlsruhe, Badisches
Landesmuseum

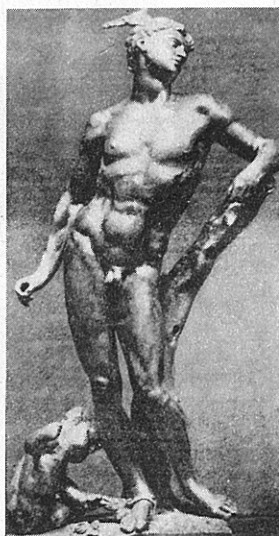
Generally women are shown at this time with their knee of the unweighted leg sometimes placed slightly closer to the other knee than men.

Middle European sculptures. Standing figures 18th to 19th century IOT

About 1730
St. Joachim.
Paul Egell,
Hildesheim, Cathedral
165



About 1735
Mercury with Amor,
G. R. Donner,
Stift Klosterneuburg,
Museum
166



About 1738
St. Hieronymus,
J. Dietrich,
Dießen,
Cloister church
167



Around 1746
Chronos,
J. F. B. Ziesenis,
Hannover, Nieder-
sächsisches Landesmuseum
168



About 1755
Augustus III,
J. H. Meißner,
Hamburg, Museum
für Kunst und Gewerbe
169



1765
St. Augustinus,
Ignaz Günther,
Berlin,
Deutsches Museum
170



About 1767
John,
Mimmenhausen,
parish church
171



179
About 1717
Nymph,
B. Permoser,
Dresden, Zwinger,
Nymphenbad



180
About 1720
Diana,
P. H. Hencke,
Hamburg, Museum für
Hamb. Geschichte



181
About 1720
Venus,
I. Elhafen,
Munich, Bav.
Nat'l Museum



182
About 1740
"Peaceableness",
A. Verhelst,
Kempten, former prince-
abbot residence



183
About 1740
Flora,
T. W. Freese,
Bremen,
Focke Museum



184
About 1740
Prudentia,
J. F. B. Ziesenis,
Frankfurt a. M.,
Liebig House



185
About 1766
Venus,
Braunschweig,
Duke Anton
Ulrich Museum



186
1793
Mourner,
F. A. Zauner,
Vienna,
Augustine church

1838
K. F. Lessing,
Gustav Bläser,
Berlin, National
Gallery
172



1843
Duke of Aumale,
L. C. Menessier,
Paris
173



1846
Macchiavelli,
L. Bartolini,
Florence
174



Around 1847
Gaspard Monge,
Francois Rude,
Beaune
175



1847
Ernst August
von Hannover,
Heinrich Hesemann,
Hannover,
Herrenhausen Museum
176



1849
General Count von Alten,
Heinrich Kümmel,
Hannover,
at Waterloo Place
177



1900 - 1903
The Slave,
Henri Matisse
178



Not until the 19th century did the broader, impressive poses emerge among men, in the way we know them today. At this time, the weighted/unweighted leg posture predominated, whereby the knees are held apart at a greater distance.



187
About 1840
Bavaria,
L. Schwanthaler,
Munich



188
1843 - 1844
Velleda,
E. H. Maindron,
Paris,
Louvre



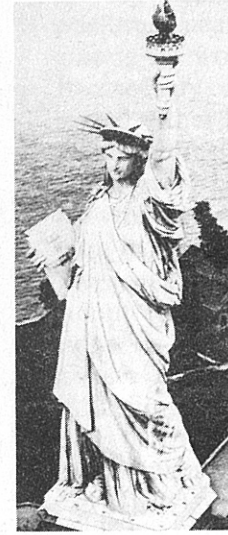
189
1849
Female figure on the
monument for
Friedrick William III,
J. F. Drake, Berlin



190
1855
Pandora,
John Gibson,
London



191
1867
"Music"
E. Guillaume,
Paris, Opera



192
About 1880
Statue of Liberty
of New York,
F. A. Bartholdi



193
1901
Madeleine I,
Henri Matisse

The weighted/unweighted leg posture remains the most frequently seen posture, but the space between the knees is generally less. Here, Matisse depicts the woman in a particularly degrading manner. It would have been more fitting to call the statue of the woman "Slave".

Middle Europe

Body language and some relevant historical facts.

As already mentioned, according to my research, the body forms of the two sexes were never so different in any time or land as they are today.

This is seen again in the time just previous to our own, in the sculptures of Central Europe during the last centuries.

I have depicted this development more extensively since there was a much greater abundance of material to work with than in the earlier times.

The oldest images of this cultural time period were only to be found among Christian art, as in this time, almost every other art was suppressed, and almost all other art of earlier times was destroyed. Not until the Renaissance, in the 15th century, did so-called worldly art reappear.

There had already long been sex-based differences in the body language among the patriarchal Greeks after the 4th century BOT, much earlier than in the body language of Central Europe.

The development that had started there demonstrates the most pronounced precursors of today's "feminine" and "masculine" body language.

About 500 years later in the northern parts of Europe, women

and men were still living in matrilinear structures. At the time of Tacitus (55 to 120 IOT), name and property were still passed on down through mother to daughter, and the prospective husband had to bring a dowry to the marriage as was the custom among the ancient Egyptians, although this could also be armor and weapons among the Teutons. Weapons were only passed down by women (1).

Mathilde Vaerting concludes from these customs that women and men did not battle together side by side until later times. However, it seems that only men going to war was a rather strange proposition even in Tacitus' times, for he says that: "*The woman shall take part in the exploits and the vicissitudes of war. The woman is comrade and shall bear and dare the same trials and dangers, both in war and peace*" and that she shall pass down the weapons to her descendants in "*honor and forever*"(2).

As among the Egyptians, the woman also appeared as the active wooer of the man among the Teutons, as can be seen in the older Germanic poetry. Not until the 9th century IOT were the so-called women's songs attacked by the Christians as being immoral,

as Mathilde Vaerting reports (3).

Interesting in this connection too, is Mathilde Vaerting's mention of the reports of Plinius (around 100 IOT), saying it was mainly the men among the Teutons who dyed their hair (4). According to Tacitus, stature and strength were equally developed in both woman and man (5).

Among the Celts, this appears to have been somewhat different. Bertha Eckstein-Diener writes: "*Among the nobility, both sexes were instructed in sports and thoroughly physically trained. Among the common people however, Strabo (Greek geographer and historian 63 BOT to 19 IOT), maintains that the very 'homely' men tended to obesity, and legally were not allowed to exceed a certain waist measurement, the women on the other hand appeared larger, more beautiful and more supple*". (6)

Bertha Eckstein-Diener goes on to say: "*The conservative lawyer Amira writes of the Teutons that it was not until the sixth century that the equalization of the father-right and mother-right took place*" (7).

And even in the 8th century IOT, the child born "out of wedlock" was still on a level with children

born in marriage (8). In later times, according to Christian decree, the woman was punished by death, usually at the stake, for the birth of an illegitimate child (9).

The last surviving goddess temple was not destroyed until 560 IOT (10) and in 694 IOT, the Christian church was forced, after a long refusal, to accept the belief in the Virgin Mother of God (11).

This is interesting because in the old matriarchal sense, "virginal" did not originally mean sexual abstinence as it connotes today, but rather the woman's possibility of bearing children independent of men. Beyond this, the expression symbolized woman's independence from the man.

Obviously, the people of Northern Europe were only willing to accept the Christian belief by creating links to their old beliefs.

The matrilinear structures held out the longest in the British Isles and in Scandinavia. Elisabeth Gould Davis writes: *"In England it was not until A.D. 936 that Celtic women began their long and painful descent into chatteldom. For it was not until 936 when 'the British Celtic Bishop Conan submitted to the Roman Catholic Archbishop Wolfstan of Canterbury' that the status of women in*

Britain, in Celtic Britain at any rate, began to decline. For nearly five hundred years the Celtic Christians had held out against the woman-hating Roman Christians who had been converted by Saint Augustine. For Augustine did not bring Christianity to the Celts, only to the Saxons of England." (12)

Regarding the situation in Scandinavia, Anne Kent Rush writes: *"Until the eighth century the succession went from mother to daughter and only through her could be inherited by the husband."* (13)

But the Christian patriarchy soon ruled over these areas as well. The decisive battle of the man against the woman began in earnest during the Renaissance.

Up until this time, women were still in most trade guilds and organizations (the guilds) as maids, journeywomen, "masters", and as heads of the guilds. In Frankfurt, the beer-brewing industry was considered a woman's monopoly up into the 15th century. (14). In the 16th century, the woman lost the battle of independent professions, was no longer permitted to become a 'master', and then was totally excluded from the guilds (15).

In West Germany today, the men still keep women out of all the various craft trades, by applying the law that states that women may not lift

The most devastating consequence for women's lives was the organized persecution and annihilation of women as so-called witches that had its roots beginning in the 14th century.

In the 400 years from the 15th to the 18th centuries, according to the most careful estimates, nine million women were tortured in the most horrible imaginable ways, publicly burned at the stake or drowned. (In the various publications, the number varies from 9 and 30 million).

This most decisive upheaval is totally reflected in body language. Starting in the early Renaissance, one finds, especially among the seated women, the narrow leg postures nearly as common as among the women of our time.

Increasingly, the woman is depicted either completely naked or scarcely dressed. With the man it is the other way around — as time goes on, he is increasingly shown with more and more clothes on.

The nakedness of Christ and Adam that continued in illustrations is to be understood as a sign of humility before God. Following the rule established long before the early Greeks and pre-Romans (also among the Egyptians), men are shown most

more than six kilograms. Of course, this law is not applied to nurses, women in child care, mothers, housewives or to other women's occupations, where women can be cheaply exploited.

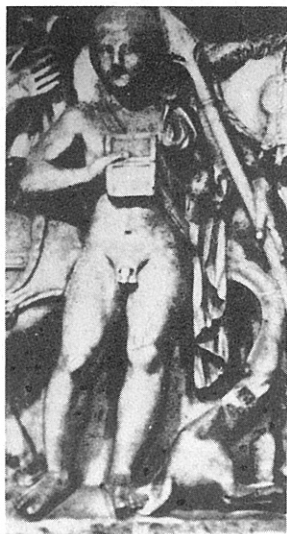
often naked as a sign of humility
before the woman and goddesses,
who appear in their long robes.
There too, the clothes or lack of
them were a hierarchial sign.

Roman and middle European sculptures. Body forms

About 100 IOT
Roman,
sarcophagus,
Palazzo Barberini
1



290 IOT
Roman,
Hippolytus sarcophagus,
Rome
2



3rd century IOT
early Christian,
Christ statue,
Rome,
Museum of the baths
3



4th century IOT
early Christian,
Daniel in the lion's den
Verona,
S. Giovanni in Valle
4



About 1200 IOT
Figure of a man,
pre-Christian motif,
Freiburg cathedral
5



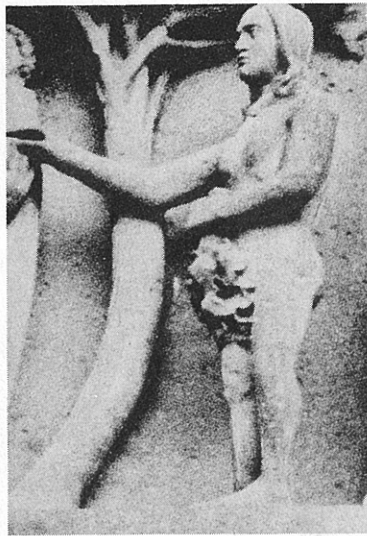
1008 - 1015 IOT
Christ before Pilatus,
Hildesheim, cathedral
6



About 1220 IOT
Salomon,
Chartres,
Cathedrale de
Notre-Dame
7



14th century IOT
Adam,
Freiburg cathedral
8



About 1620 IOT
Hercules,
Bremen,
Focke Museum
9



About 1620 IOT
Putto angel
by Lulef Bartels,
Braunschweig,
St. Katherine church
10



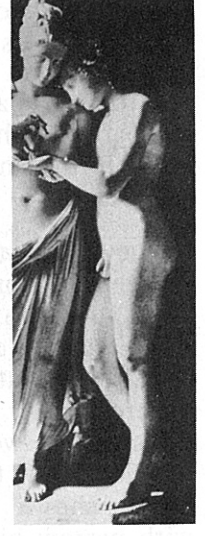
1624 IOT
Adam,
Oldenburg,
Landesmuseum
11



1782 IOT
Caurus,
G. M. Klauer,
Weimar,
Landesbibliothek
12



18th century IOT
Amor,
Antonio Canova,
Paris,
Louvre
13



Bodies, which would be regarded today as feminine, were obviously quite natural for men in the Middle Ages, although increasingly as exceptions as time went on.

As already mentioned in regard to the historical development of the body postures, the different "feminine" and "masculine" body forms as we know them today have actually developed during the last 2,000 years .

The farther back we go in our comparisons, the more similar the body forms and sizes of women and men were.

In the earliest times known to us, as seen in connection with the Egyptians, the early Greeks and the Etruscan culture, there are certain indications pointing to different body forms. From these we see that women, contrary to the ideal of today, were more often shown broad-shouldered, with narrow hips and thighs, and on the whole, were shown as being larger and stronger than men.

Greatly enlarged breasts as seen among the men of the Christian times were not to be found among the early Greeks or the pre-

Romans. These illustrations are sooner comparable to the illustrations of the Egyptian men of the New Kingdom (approx. 1557 to 1200 BOT) and partly in the Late Period. Among the Christians, the developed breasts and hips do not occur so frequently that we could speak of a general tendency.

About 1200 IOT
 Illustration of woman, man and child,
 pre-Christian motif,
 Freiburg cathedral
 14



In this pre-Christian motif, we are probably dealing with a goddess on a throne made of fish-tail motifs, with the man standing in prayer in front of her. The man and woman are shown here in a typical manner: she nursing the child, he standing next to her. The combination of his small size and, following today's standards, his long hair and figure make him appear very "feminine"; and then, her very marked face and broad stance, seen today as very "masculine", together cause a certain irritation. This is because of our programmed manner of seeing that adheres so strictly to the sex-based ideals of today.

The sight of a woman in the ruling position does not fit into our pre-conceived notions.

The Christians placed pre-Christian images in their churches because they were having difficulties establishing themselves against the old religions.

With these images that people were used to, the men of the church wanted to win over the trust of the people, as we can see in many other examples. For the same reason, they tried to make connections between the old pre-Christian rituals and holidays, such as Easter and Christmas, and their own beliefs and goals. Especially by

linking the so-called pagan goddesses, and above all, by introducing the worship of the Virgin Mary in the 7th century, the Christian church, with its patriarchal beliefs, could establish itself in a decisive manner.

Body forms,
Roman and middle European couples

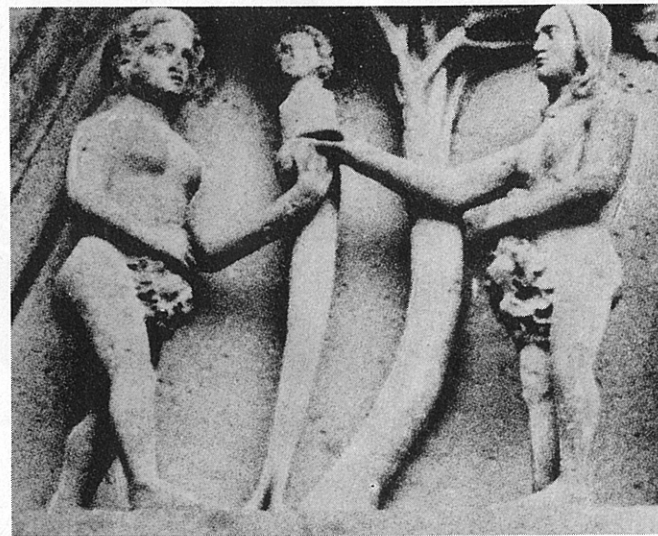
2nd century IOT
Omphale and Hercules,
Naples, National Museum
15



3rd - 4th century IOT
Adam and Eve,
early Christian,
Rome, Lateran Museum
16



14th century IOT
Eve and Adam,
Freiburg cathedral
17



About
1250 IOT
Adam,
Bamberg,
cathedral
18

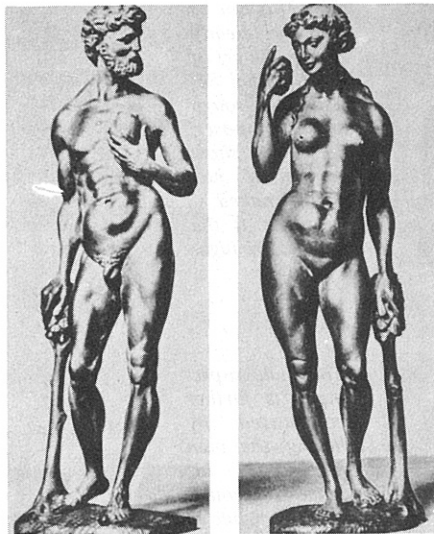


About
1250 IOT
Eve,
Bamberg,
cathedral
19

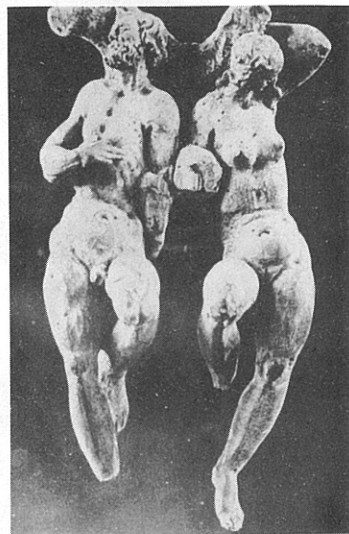


Exactly which of the two figures is supposed to represent Adam and which Eve in picture 17, I do not presume to decide. Both figures have equally broad hips and thighs as well as similar breast forms, so that there are scarcely any recognizable differences. At the most, I would dare to say that the figure at the right could be Adam, due to the simpler hair style.

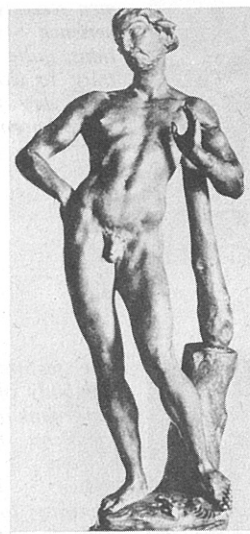
About 1570 IOT
Adam and Eve,
by Christoph Weiditz
Vienna,
Kunsthistorisches Museum
20



1624 IOT
Adam and Eve,
by Ludwig Münstermann,
Oldenburg,
Landesmuseum
21



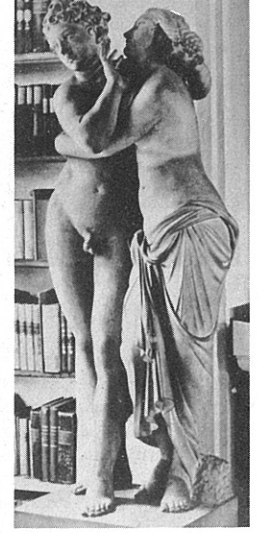
About 1750 IOT
Hercules and Venus,
Stockholm
Hallwylska Museet
22



18th century IOT
Psyche and Amor,
by Antonio Canova,
Paris, Louvre
23



1782 IOT
Caenus and Byblis,
Gottlieb M. Klauer,
Weimar,
Landesbibliothek
24



Among the couples, it remains clear that there is no consistent body form that was established for "feminine" and "masculine" body forms in the sense that it is today.

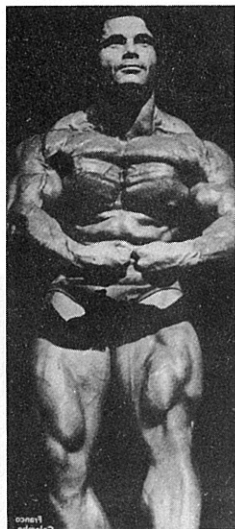
As already mentioned, the only other place that I found the breasts in the male figures as pronounced as among the Christians was in the Egyptian culture. It could be that in these particular cultures, the woman's ability to reproduce was of more importance as a power factor than among the Greeks, the Etruscans or the Romans.

"Feminine" and "masculine" body forms in today's patriarchy

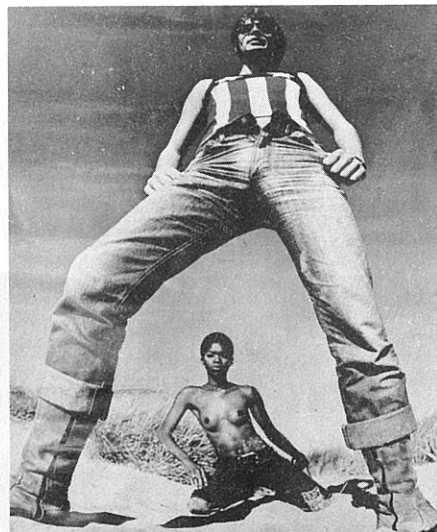
Advertisement for AIWA
stereo cassette recorder
with radio
(excerpt)
Spiegel 47/1974
1



Franco Columbo
Photo: Art Zeller
Athletik Sportjournal
Nr. 26/1975
2

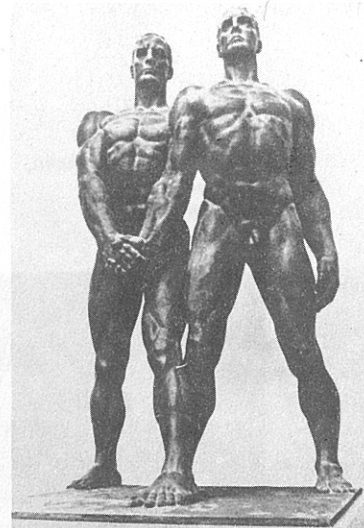


Poster with the title:
"Power to the people",
108575, Wagner Grafik A./S.
Printed in Denmark
3



The ideal of the male body form is to be broad-shouldered, narrow-hipped and clearly bigger and stronger than the "ideal" woman, but even small, fat or weak-looking men scarcely experience sanctions, quite contrary to women who vary from "their" norm.

National socialist art
Josef Thorak,
"Comradery", 1937
4



Does a trend of depicting the man naked mean a tendency towards a trend of equality between the sexes? The hierarchy of man/woman can remain totally unaffected by this. This can be seen clearly among the art of the National Socialists. Through impressive poses, the men show themselves just as well naked – regardless if the muscles are high-



5
"Miss ..." contest
Photo: Jürgen Gebhard
(excerpt)
Stern 50/1976

The features of the body of the lower rank in the hierarchy man/woman are shown here. Contrary to the male characteristics, they are to be followed strictly: slim, young, weak and delicate, without any visibly developed muscles, preferably in proffering pose and please, always with a smile – but without any wrinkles.



6
National socialist art,
Hans Breker,
Mother with children,
1940

The male supremacy is further emphasized by having the man develop his muscles through training, while at the same time handicapping and placing taboos on "too many" muscles for women.



7
*"With the weapons of a woman",
 a caricaturist of 1897 envisioned
 the first woman lawyer in court
 like this.*



8
 Cover of "Der Spiegel"
 Dec. 1976

The news magazine "Der Spiegel" demonstrates exactly that which has been happening to women throughout the history of the patriarchy, whenever women show themselves as thinking, feeling, active women. Whether we appear as author, lawyer or to be from whatever field, men react promptly with fear, protest, and aggression, forcing us back to "our" assigned place for their sexual consumption.

"Feminine" and "masculine" body forms in today's patriarchy
Hands in advertising

*Cigarette advertisement,
 Time, Nov. 3, 1975*
 9



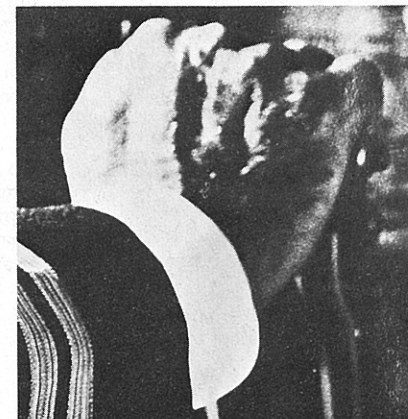
*Advertisement for life insurance
 Spiegel 42/1976*
 10



*Advertisement for tablets
 against headache,
 Brigitte 4/1976*
 11



*Advertisement for British Airways
 Spiegel 9/1974*
 12



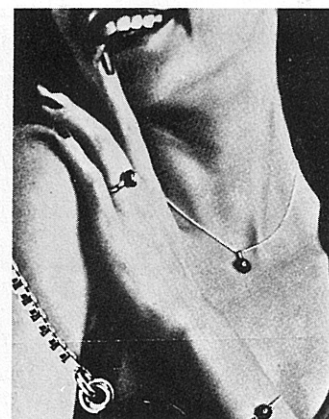
*Advertisement for eau de cologne
 "Prestige"*
 13



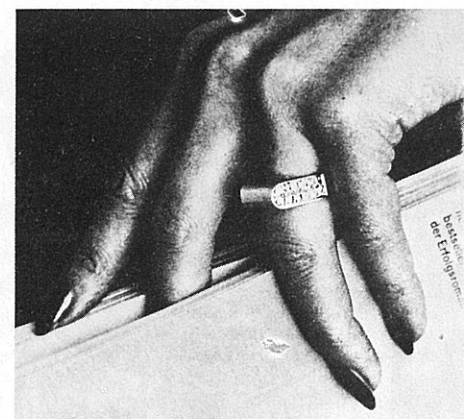
*Advertisement for Bols
 apricot liqueur
 Petra 12/1975*
 14



*Eve, cigarette advertisement,
 Brigitte 9/1976*
 15



*Out of a flyer from
 the mail order house Klingel,
 Pforzheim, 1975*
 16



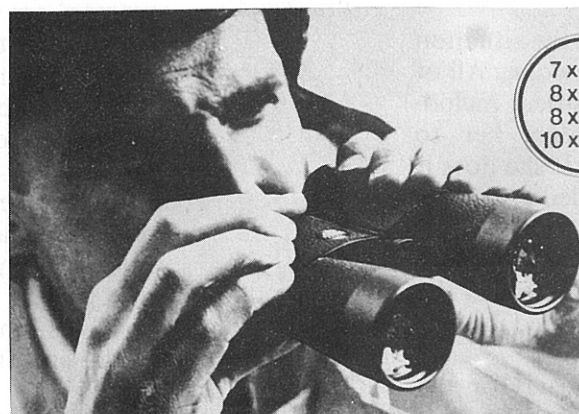
*K & C jewelry advertisement
 Photo: M. Weigant for de Beers
 Spiegel 36/1974*
 17



*Kim, cigarette advertisement
 Brigitte 5/1976*
 18

The man does not need to disguise the use of his hands, contrary to the woman. The sight of his strong and wiry hands makes it evident that he can get a "grip" on things.

Advertisement for Trinovid binoculars
Leitz, Wetzlar
19



Advertisement for Trinovid binoculars
Leitz, Wetzlar
20



In two advertisements for the same article using a woman, one sees a headless torso, a hand and a pair of binoculars as interchangeable "decorative" objects, that the man only has to know how to use. His hands hold the article meaningfully and actively, and

the critical facial expression is brought markedly into the picture.

The "feminine" hands fit perfectly into the pattern transmitted through the media and our environment which has deformed us since childhood. Weak, delicate, preferably small - fragile - is the way that our hands, like the whole woman, are supposed to be.



21
Advertisement for Rowenta Solartronic
Spiegel 50/1973



22
Advertisement for Rowenta lighters
Spiegel 17/1973

These two illustrations where men and women each hold a lighter, show the woman's hand as passive, that is, incapable of using the lighter - completely following the idea of the "feminine" hand as decoration - while the hand of the man holds the lighter purposefully and,

the lighter works!

"Feminine" and "masculine" body forms in today's patriarchy

In the social framework of characteristics of the ruling and the ruled sex, we find that in addition to the way in which we move our body, the shape of our body is an important factor.

The same rule applies here as in all "feminine" and "masculine" behavioral patterns: the men in general have a much wider range of possibilities open to them for the development of their person than the women do.

Starting as children, men are already encouraged to work on developing strong muscles, as well as bravely and adroitly using their bodies in games and sports and to a large degree, to turn their aggressions outwards, i.e., to let them out.

At the same time, the little girl, the "weaker" sex (properly one should speak of "the systematically weakened" and the "systematically strengthened" sex) is hindered in developing her muscles, and in using her body, perhaps even more bravely and adroitly than the boys in games and sports. The little girl is scarcely allowed to let out any of her aggressions. She learns to consistently turn them inward and thus against herself. Stillness, obedience, depressive states, insomnia, crying

fits, feelings of being paralyzed and many other disturbances appear quite early on because of this.

As the girl gets older, the situation becomes consistently worse. All of the taboos are intensified, including the one forbidding her to develop her muscles. If she does it anyway, she is ridiculed as being a "tomboy".

Furthermore, the woman stands under pressure to meet up to the slimness ideals propagated by the male-dominated media.

This is also partly true for the man. But his situation is not nearly comparable to that of the woman. The men with fat stomachs, cheeks and double chins for example, scarcely experience disadvantages, compared to women.

By consistently presenting us with new models in television, advertising, magazines etc. chosen according to men's tastes, we are prodded into accepting our outer appearance only if we shrink to show ourselves so delicately, slim and fragile as to have reasonably approached the "beauty" ideal. That is to say, we learn consistently to weaken ourselves as much as possible.

This also has the "practical" consequence that even the weak-

means that their growth is hindered in every aspect under such conditions.

est man can look strong next to us.

The unwritten rule that men and women are to be in couples in which he is taller than she is, helps elevate him to his pedestal. Among exceptions, other kinds of "proof" are presented to help "level off" the situation, so that the hierarchy of man/woman remains evident in other ways.

The feminine hand also fits into the pattern which is impressed upon us since childhood by the media and the rest of the environment.

The sight of the "feminine" hand should never disclose any strength or ability to work.

Artfully filed, long fingernails show further proof that these hands are barely capable of doing anything.

In order to mark the woman's hand completely as a decorative object, she is persuaded to put polish on her fingernails.

At the sight of the preferably strong and wiry hand of the man, it is evident that these hands can "get a grip on things". He does not impede himself with long, tediously filed or even polished fingernails.

But the man's smaller hand is not tabooed either, but rather, is an

In order to stabilize the inequality between the sexes, the unwritten law exists that the male partner is to be older than the woman.

Not only the body posture but also the development of bodily strength appears to be a result of power structures.

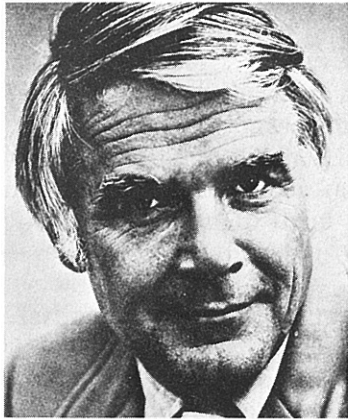
We know from psychology and from sociological medicine that children who are raised under constant fear fall far behind in their physical and mental development. This

indication of intellectual abilities and masculine sensitivity. As in all other aspects of life, the ruling sex has given itself a wider range of acceptable behavior.

We should also mention hair in this connection. If there is to be hair at all, where the hair is and how much hair, makes little difference among men. The term "excessive body hair" occurs only in regard to women in medical textbooks and journals.

Heads of today's women and men.
Men's heads in advertising.

Title page
of Apothekerrundschau 3/1976
1



Advertisement for Excedrin
headache tablets,
MS, Oct. 1975
2



Advertisement for
Marbella Hilton Hotel
Spiegel 7/1973
3

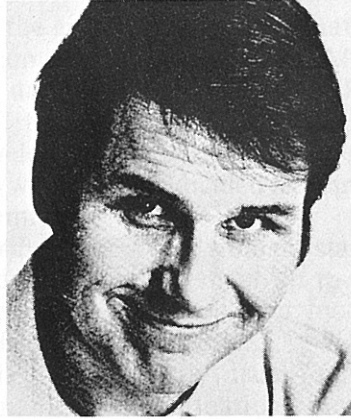
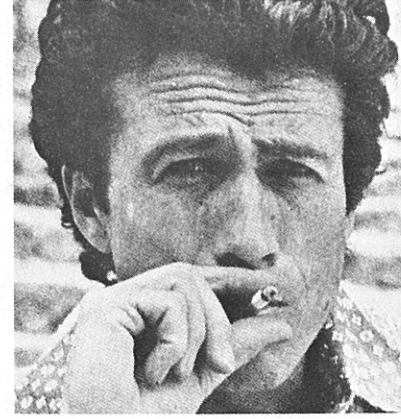


Photo model,
Hamburger Abendblatt Feb. 14/15, 1976
4



Advertisement for Kodak cameras
Brigitte 23/1972
5



6
Advertisement for Wella Kolestral,
hair conditioner
MS, Oct. 1975



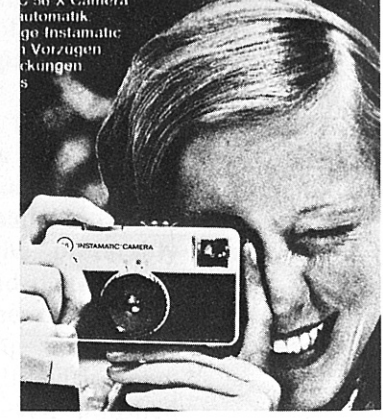
7
Advertisement for coffee HAG
Hör Zu 10/1975



8
Advertisement for Eden margarine
Hör Zu 12/1976



9
Für Sie hairdos
Photo: W. Klein
Für Sie 12/1975



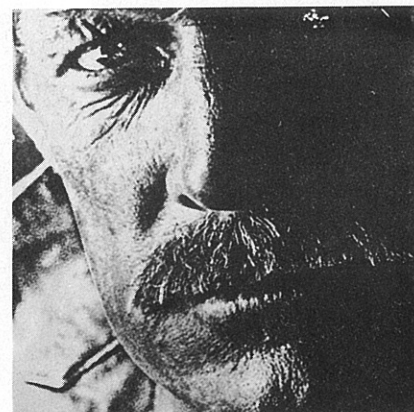
10
Advertisement for Kodak cameras
Brigitte 23/1972

Women's heads in advertising.

For men, wrinkles are desirable signals: signs for the active, thinking, and experienced person. He shows them with pride and likes to use them frequently in a display of impressive creases.

Marlboro, cigarette advertisement
Quick 13/1976

11

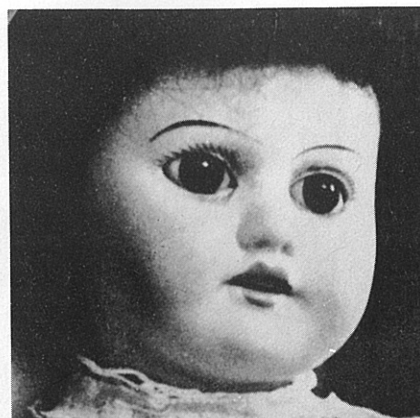


A rough, large-pored skin lets a man appear as one who has been marked by life's battles — signs that honor the man, but devalue the woman in the patriarchy.

For women, wrinkles are definitely devaluating. Contrary to the situation with the man, they are not desirable signs of an active, thinking person.



12
Eltern 1/1977



13
Out of "Püppchen" ("Dolly")
by Bettina Böhmer

The unmarked face of the small child with its harmonious form, as well as its smooth finely-pored skin, is the model in our male-dominated society for dolls and women.



14
Poster of the DKP, 1978
(German communist party)
Text reads: Freedom in (the choice of) profession, democracy at the place of work. We defend the basic rights!

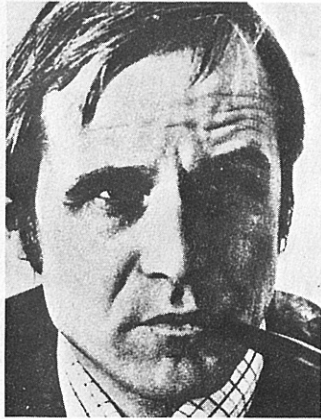
Are the men of the so-called left perhaps interested in fighting job discrimination for photo models?

Heads of male politicians and other professions.

King Juan Carlos
Time, Nov. 3, 1975
15



Politician Klose
Spiegel 40/1975
16



Pedagogue Kentler
Spiegel 32/1970
17



Politician
Genscher
Photo: dpa
Konkret 1/1975
18



Sports moderator H. J. Friedrichs
Bunte Illustrierte 51/1975
19



20
Angelika Jahr
Head editor,
Petra 12/1975



21
Helga Bauer
Sociologist,
Frauen 4/1974



22
Politician Annemarie Renger
Petra 15/1975



23
Mildred Scheel, doctor
Petra 12/1975



24
Theologist Uta Ranke-Heinemann
Spiegel 52/1976

Heads of female politicians and other professions.

"Before"
Photo: Rick
Neue Welt 8/1976
25

All of the men shown in this row, were we to measure by the standards used for women, would be considered real "dogs". But then, the model for the male face is not the unlined face of the small child as it is for the woman.



This face, according to my feelings, is a good-looking marked face, but it apparently betrays too strongly the thinking person. Since it is the face of a woman, this is, under male domination, undesirable.

Trimmed to be harmless, cute, non-individualized, interchangeable eternally young dolls — like merchandise that is always fresh and new — this is the way we learn to mark ourselves as the man's object in all ways of life.



26
"After"

Banned behind the mask of the "feminine" anonymity, this face will surely not scare any more MEN.

"Before"
27



"Before"
29



Here are the pictures of a "before and after" make-up experiment of women done in the feminist woman's bar in Hamburg.

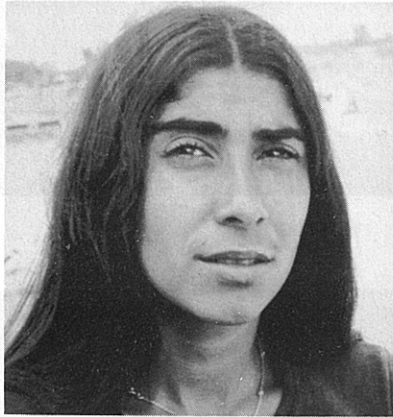


28
"After"



30
"After"

Regina Fischer
Photo: Angelica Griem
Emma, Dec. 1977



Woman from Bako, Ethiopia
Frauen 4/1975



Helga Janzik, cleaning woman
Photo: Gabriele Jakobi
Emma 11/1977



*Picture of a woman
from about 1200 IOT
see p. 291*



*These are photos
of women whose
distinctive faces
especially appeal
to me in their
aliveness and in
the reflection of
their thinking
and feelings.*

Heads, today's men and women

An important part of our clearly visible characteristics in the hierarchy between man and woman, I not only see to be our upbringing toward a "feminine" or "masculine" style, but just as much, the learning process that teaches us to trim our faces in "feminine" or "masculine" ways in order to make the different ranks clearly evident.

The man does his best to signalize that he is an experienced thinking individual, especially with the position of his head.

A too-harmonious facial shape, a too-smooth skin, or light eyebrows are not desirable: impressive creases on the man's forehead on the other hand are all the more important.

Even very young men frequently make intensive efforts in this direction, or are told as models to distinctly wrinkle their foreheads.

The man keeps everything that could detract attention from his head as unimpressive as possible.

The hair is mostly kept short and unstyled (sometimes also long, but never as "pretty" as women's hair); the clothes, the uniform man's suit, are mostly unicolor and usually dark, at the most perhaps checkered, a bright tie,

mostly very discreetly patterned: in this way, the man underlines his personality.

The woman, on the other hand, is persuaded to draw attention to her body through "her" clothes, by showing her legs, diverting attention from her personality and thus letting her appear above all as a body.

Beyond this, the woman is to be preferably passive and inexperienced, quite contrary to men, not think too much, and above all, not to show it.

Because of this, it is important for her to learn how to pluck delicately arched eyebrows, to emphasize the big "cow eyes" or the well-liked almond eyes; eye-shadow and mascara can emphasize this, soft, red-outlined lips, lipstick can help here, the delicate peaches-and-cream complexion, achieved through make-up – for every kind of skin a special "individualized" type.

With tasteful curls, prettily done hair, perhaps lightened up or dyed, the face is made to look even softer. The head and facial shape can also be corrected by the hair, not to mention by the hands of the patriarchs in white doctors' robes.

The "better" we have learned our

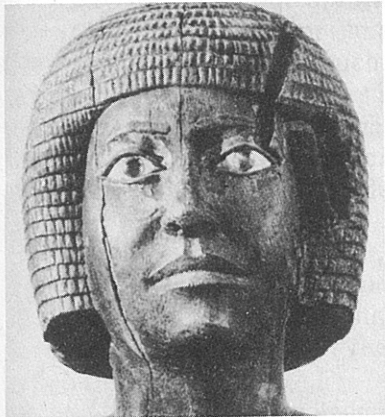
lesson in childhood that all this is desirable and brings recognition, the less we hesitate to spend time and money to "fix ourselves up" according to these standards.

All sex-based norms, including make-up norms, are used to differentiate the "weak" sex from the "strong" sex, and are thus signals of domination and oppression. This also holds true for "progressive" variations.

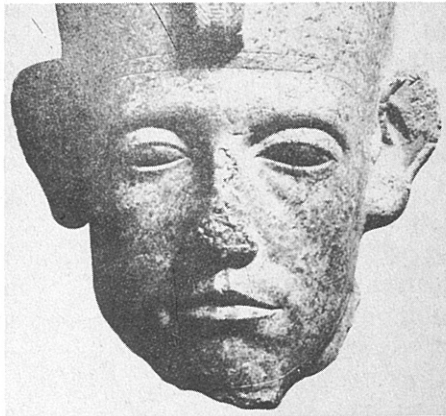
Even when a man decorates himself with objects or clothes which are considered to be "feminine", it does not have the same effect as when a woman does it. With these attributes, the men break through the norms, and the women, in doing it, confirm the norm with the same signs.

Egyptian heads

2450 - 2315 BOT
picture of a man
1



About 1860 BOT
Sesostris III
Cairo
2



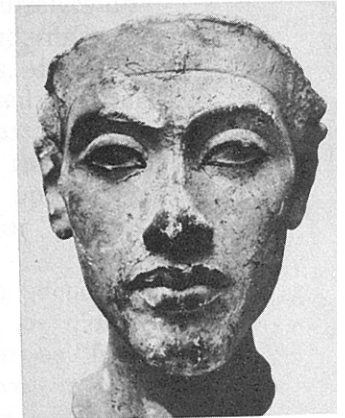
1490 - 1437 BOT
Tuthmosis III
3



About 1350 BOT
picture of a man
Berlin, former
State Museum
4



About 1360
King Akhenaten
Berlin, former
State Museum
5



10
2450 - 2315 BOT
picture of a woman



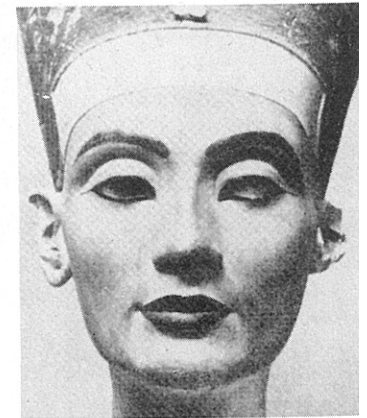
11
About 1800 BOT
picture of a queen
Berlin (Museum)



12
1490 - 1470 BOT
Queen Hatshepsut
(forgery with beard)
— see text, p. 225 —



13
About 1360 BOT
Queen Teje
Berlin, former
State Museum seen



14
1363-1343 BOT
Queen Nefertiti
Berlin, former
State Museum

1290 - 1224 BOT
King Ramses II
6



715 - 332 BOT
Mentuemhat
7



4th - 3rd century BOT
bust of a man
Berlin,
former Staatl. Museen
8



4th - 3rd century BOT
bust of a man
Boston (Museum)
9



In Egyptian culture, the men and women displayed the same marked faces up until the Late Period. It was not until then that a contrary ideal started to develop. For the man, facial – especially forehead – wrinkles became usual. The faces of the

women were shown to be younger and smoother. The marked wrinkles in the faces of pictures 4 and 13 are quite the exception.



15
About 1320 BOT
Goddess Mut
Cairo (Museum)



16
About 700 BOT
picture of a woman,
Edinburgh,
Royal Scottish Museum



17
750 - 655 BOT
Amenirdis
Cairo (Museum)



18
950 - 730 BOT
Queen Karomama
Paris, Louvre

In the old Kingdom (up until approx. 2160), the man still wore curled hair, while the woman's hair was smooth. The hair length was generally the same in both sexes. Later, the woman began to have longer hair and more often, curled hair. By the time of the

Late Period, the women mostly had curled hair, and the men were shaved bald.

Greek heads

550 - 540 BOT
Volomandra, "Kuros"
Athens, National Museum
1



About 520 BOT
Head of Theseus,
Apollo temple
Daphnophoros
of Eritrea
2



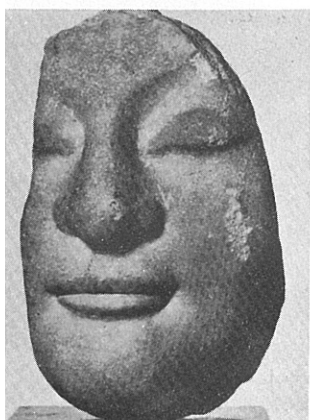
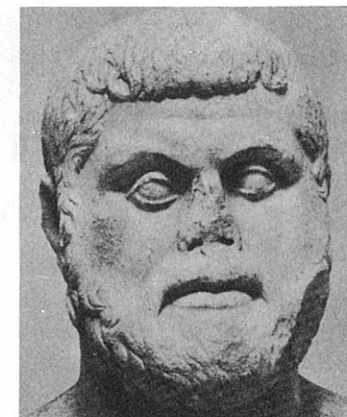
About 510 BOT
Torso of a rider,
Athens,
Acropolis Museum
3



About 480 BOT
bust of a man,
so-called "blond head",
Athens,
Acropolis Museum
4



About 470 BOT
Head of Themistocles,
Ostia, Museum
5



9
About 550 BOT
bust of a woman,
fragment from Ephesus,
London, British Museum



10
About 540 BOT
Head of a female figure,
old Apollo temple of
Didyma next to Miletus,
East Berlin, Staatl. Museen



11
About 520 BOT
Kore,
Athens,
Acropolis Museum

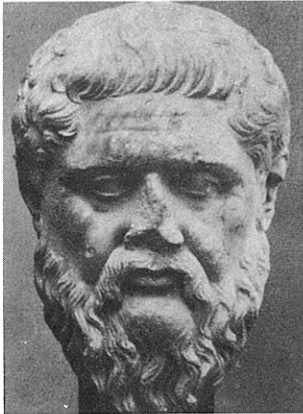


12
About 490 BOT
Head of Athena
from the so-called "Aphaia temple"
on Aegina,
Munich, Glyptothek



13
4th century BOT
Head of Hygeia,
Athens,
National Museum

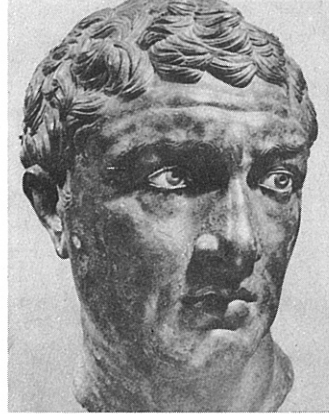
About 345 BOT
bust of Plato
private Swiss collection
6



About 330 BOT
bust of a boxer
from Olympia,
Athens, National Museum
7



About 100 BOT
bust of a man,
Athens, National Museum
8



In the sculptures of the Greeks, the women and men have equally marked faces during early times. Later, the sex-based contrasts slowly developed, approaching more and more the ideal of today. The faces of the men, especially compared to those of the wo-

men, become more and more individualized through wrinkles and distinct features. With these characteristics, the men then, as well as today, wanted to look older and more experienced than the women, in order to emphasize the patriarchal order of rank.



14
3rd century BOT
Cos, Asclepieion,
Stuttgart,
Württembergisches
Landesmuseum



15
About 300 BOT
Bust of a woman
from Chios,
Boston,
Museum of Fine Arts



16
About 170 BOT
Head of Aphrodite,
Munich,
Staatl. Antikensammlung

In early times, the hairdos of the women and men were generally quite similar. Both sexes appear to have worn their hair long or short, curled or straight. In later times, men increasingly were shown with beards and the hair on their heads was cut

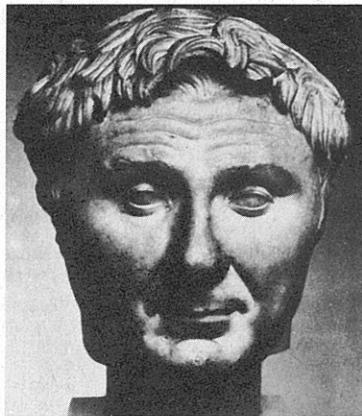
short, while women's hair, generally longer, was put up on her head.

Pre-roman and Roman heads.

About 490 BOT
Head of Hermes,
Etruscan, Rome,
Museo Nazionale
di Villa Giulia
1



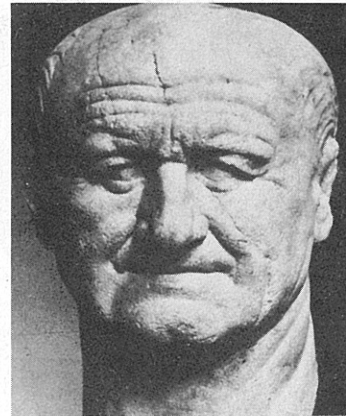
50 BOT
Pompeius Magnus,
(Pompey the Younger), Rome
Copenhagen,
Ny Carlsberg Glyptotek
2



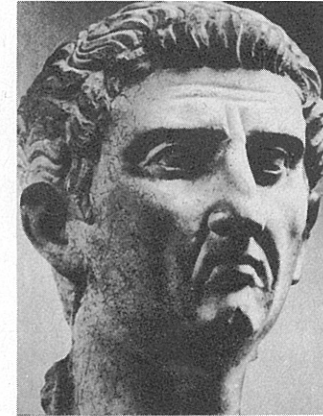
1st century BOT
Head of a Roman
3



69 - 79 IOT
Vespasian, Rome,
Copenhagen,
Ny Carlsberg Glyptotek
4



96 - 98 IOT
Bust of Nervas,
Tivoli
5



9
About 580 - 550 BOT
Head of a grave sphinx
Etruscan,
Bologna, Museo Civico



10
About 40 BOT
Octavian,
Velletri, Rome,
Museo Nazionale Romano



11
1st century BOT
Head of a Roman woman



12
4 IOT
Livia,
Arsinoe

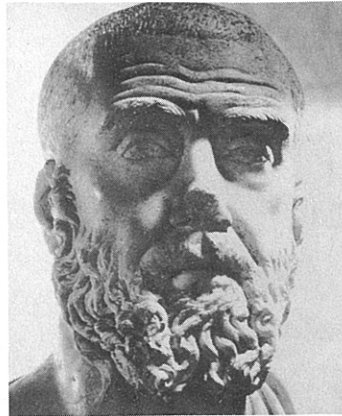


13
80-90 IOT
Bust of Julia Titi,
Rome

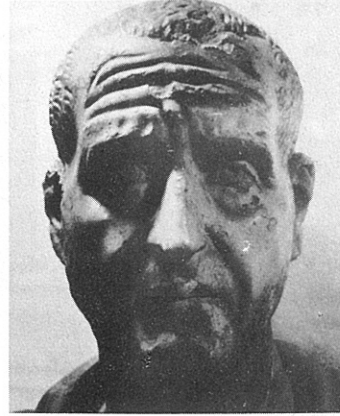
161 - 180 IOT
 Marcus Aurelius,
 Rome
 6



238 IOT
 Emperor Pupenus,
 Rome,
 Vatican Museum
 7



About 251 IOT
 Emperor Decius,
 Rome,
 Museo Capitolino
 8

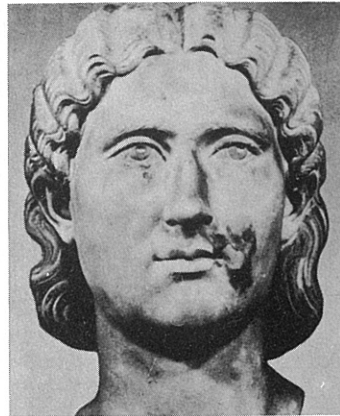


Here again, the same picture as among the Greeks and Egyptians. In early times, both sexes are shown with equally developed features and then, in later times, the man was shown as being particularly experienced in thought and deed by the wrinkled forehead.

Picture 1 and 9 show some differences that are more striking than among the Greeks or Egyptians. The face of the woman shown here appears older and more serious, especially due to the large nose and the thin lips. Her hair, contrary to the man's, is not curled.



14
 178 - 182 IOT
 bust of Crispina,
 Rome



15
 244 - 249 IOT
 bust of Otacilia Severa,
 Rome



16
 3rd century IOT
 head of a woman,
 Braunschweig,
 Duke Anton Ulrich Museum

The faces of the women among the Romans in comparison to those of men and quite contrary to those of Greek women, were shown with much more individual and striking features after the 4th century BOT. But the ideal of wrinkleless youth became increasingly valid even for

them. We can observe the same development as seen among the Egyptians and Greeks in the hairdos: the man's hair gradually becomes plainer and shorter, which emphasizes the personality, reflected in the face. Although Roman sculptors obviously took

pains with all the wrinkles draped over the men's faces, I cannot help but see the comic in these impressive facial expressions (not just here), and the dumbness in their expressions. At the same time, I find the women's heads in their individuality for the most part (except for pictures 13 and

14) very good-looking: really expressive and alive.

Middle European heads 12th to 14th century.

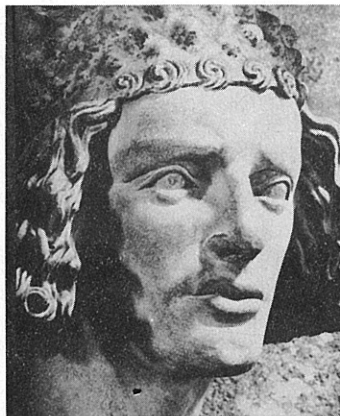
About 1120 IOT
John,
Cloister Sonnenberg,
Cologne, Schnütgen Museum
1



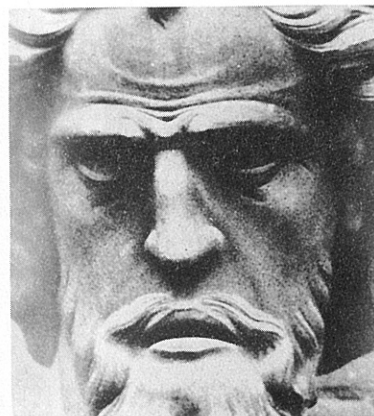
About 1200
Berlin,
Deutsches Museum
2



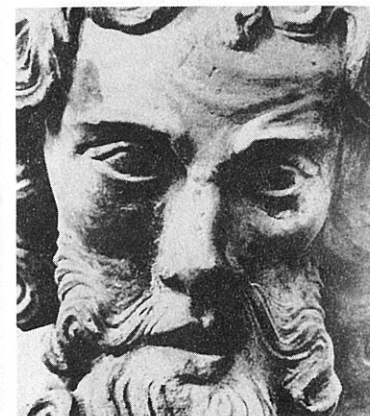
13th century
head of a rider
Bamberger cathedral
3



1275 - 1290
head of a prophet,
Strasbourg, cathedral
4



About 1340
head of an apostle
Rottweil, chapel tower
5



6
About 1120 IOT
Mary,
Cloister Sonnenberg,
Cologne, Schnütgen Museum



7
12th century
Madonna
from Otzdorf next to Döbeln,
Dresden,
Altertümernuseum



8
13th century
Elisabeth
Bamberger cathedral



9
About 1250
head of a
"foolish virgin"
Strasbourg, cathedral



10
About 1330
Mother of God
Cologne, cathedral

In the northern parts of Europe, where the matrilinear structures held out longer than among the other cultures described, the same development set in much later.

Up until the 13th century, the faces of both sexes are shown practically without any wrinkles at all, and after

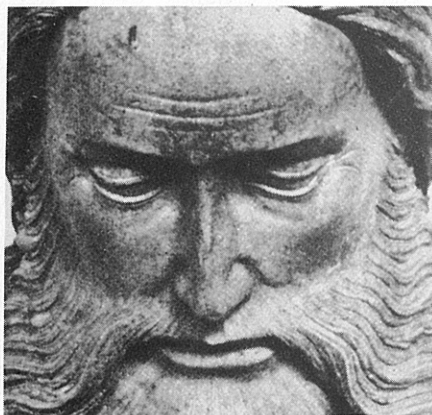
that, the faces of the men show more and more wrinkles on the forehead.

Although women were shown after the 13th century at first with wrinkles, they are scarcely to be found on the foreheads. Nonetheless, their faces begin to show the same marked features as the male sculptures from the same time periods. This also holds true for picture 10

which does not have the norm of the harmonious childish face as was the case in later times. Although it is smooth and strongly stereotyped, the shape is that of a grown-up person.

Middle European heads 15th to 18th century.

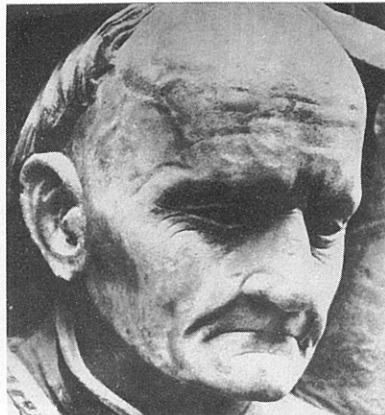
About 1430 IOT
God the Father,
from the Middle Rhine,
Kassel, State Art Collection
11



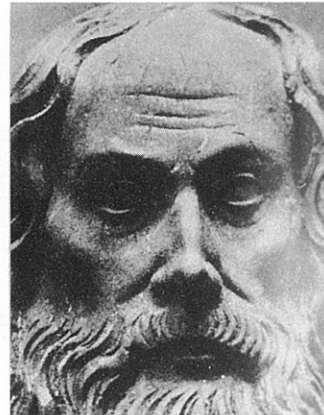
About 1430
Prophet,
from the middle Rhine,
Frankfurt a. M., Liebighaus
12



About 1435
Hans Stethaimer
Memorial hall,
Landshut, St. Martin
13



About 1520
Apostle,
Nuremberg,
Germanisches Nationalmuseum
14



1704
Prince Frederick of Hessen Homburg
Homburg Castle,
Andreas Schlüter
15



16
About 1420 IOT
Mother of God,
Kaub on the Rhine,
Kassel, State Art Collection



17
1400 - 1430
Madonna of Krunau,
Vienna, Kunsthist. Museum



18
15th century
Madonna of the
protective cloak
Göttingen,
Schwaben, parish church



19
15th century
Mother of God
Straubing,
Frankfurt a. M., Liebighaus



20
About 1750
Mary,
Berlin,
Deutsches Museum

In none of the other cultures did I see at any time greater sex-based differences in the portrayals of women's and men's heads than among the Christians starting at the Renaissance, the beginning of the persecution and annihilation of women as so-called witches, that went on for the next 400

years. The man as God the Father, prophet, apostle, etc., was shown by a distinct face with wrinkles, above all, forehead wrinkles which made the figure particularly experienced, ripe, pensive and competent, all characteristics that were taboo for women's images.

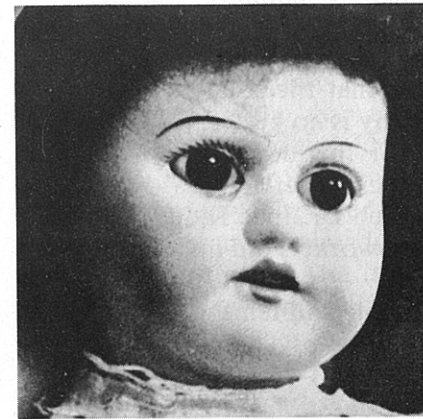
Even the woman who held the highest position possible for women among the patriarchy, Mary, the "Mother of God" was depicted with a childish face, an unmarked childlike model, holding the small head slightly tilted to one side, often smiling faintly with a complete-

ly passive, slightly idiotic expression on her face.

Facial expressions which indicate an adult, a thinking, feeling and active person, appear under male domination to be blasphemous, sacrilegious, — if it is a woman's face.



21
Eltern 1/1977



22
Out of "Püppchen" ("Dolly")
by Bettina Böhrner

In order to compare more easily, here once again, the face of the small child and the head of the doll formed in the same basic pattern.

Let's take back our space!

The patriarchal socialization to a "feminine" perception and to a "feminine" behavior.

I see a direct connection between the manner in which women move and the narrow psychic and economic room which is allotted to them in the male-dominated society.

The upbringing to "femininity" following the pattern that has been used by the patriarchy in the last few thousand years, has gradually given women a narrower and narrower span of accepted behavior, so that 70% of those diagnosed as depressive as well as 80% of those diagnosed as paranoid are women. Two thirds of those found in mental institutions at the moment are women. (1)

Referring to this fact, the psychologist Phyllis Chessler points out in her book *Women & Madness*, that the women's situation in the USA is getting worse every year. (2) We can assume that the situation in West Germany is no better. The background for this devastating situation is especially reflected in the research which Dr. Inge K. Brovermann and co-workers did in 1970 (3).

Various groups of male and female clinicians (psychiatrists, psychologists and social workers) were to determine, using a questionnaire, which characteristics and which behavior they expected from a healthy adult male and from a

The term socialization means: the process of fitting the individual into the structures of society.

healthy adult female and from a healthy adult human being.

The survey showed that all of the various clinicians had very different ideas of what was healthy for a man or a woman, but that there were scarcely any differences at all between the behavior expected of a healthy human being and a healthy male. On the latter issue, there were no relevant differences among the statements made by the women or the men clinicians.

The psychiatrists, psychologists and social workers couldn't have made clearer how impossible it is to be a "healthy" woman while being a "healthy" human being at the same time.

Women are being raised in today's patriarchy to living a life of sick and weak-minded individuals.

How "necessary" it is for the male-dominated society to maintain these power structures couldn't be clearer.

Nothing could stabilize the hierarchical structures more than the sex-based stereotyping as on this level of behavior patterns. In this way, man can view his behavior as perfectly natural, better than any other construed hierarchies. There is no other oppression which transverses all classes and races so "well".

Psychiatry – or the women's prison

The history of the persecution of women is as old as the patriarchy itself. Only the methods of persecution and discrimination have changed. In earlier times, thousands were burned at the stake for not fulfilling their appointed roles as wives and child-bearers. Starting in the 15th century, there was the development of even more perfidious methods of persecution: declaring the woman insane!

Psychiatry and medical torture (electroshock and chemo- "therapy") appeared on the scene.

The "Hexenhammer," a book from the 15th century containing instructions on how to run a witch trial was replaced by consistently more refined, complicated, "scientific" instruments of psychiatry.

It is mainly women who are labeled "mentally ill" by science, medicine, that is, psychiatry. With the justification of wanting to heal them, women are socially ostracized by incarcerating them in psychiatric clinics.

Psychiatric clinics are the punishment for women who do not function properly in their women's roles. (4)

"And if that's not enough, then

there's always the scalpel for lobotomies (brain operation) and for implanting electrodes in the brain, in order to regulate the behavior through pressing on a button. 80% of the lobotomies that are done in America are done on women." (5)

And nothing can be questioned so little as that which has been so totally internalized: the no-longer conscious practicing of power plays that is subordination.

The most important pre-requisite for the compliant "functioning" of the "sub-humans" is their own identification with the value judgments, interests, and goals of their oppressors.

Exactly for this purpose we are made to accept those behavior characteristics and those visible signs which mark us as victims: body language, jewelry, make up, dress and so on as if they reflected our own wishes. Thus we accept the patriarchal evaluation that perceives the woman as having less worth than the man, and brings us so far as to make us compete for recognition from men.

In all walks of life, we learn from the beginning to recognize men as the more powerful, to take them more earnestly, and thus to judge them as being more worthy than women. Although all this is now quite evident, it did not become clear to me until I joined the women's movement.

Through the new experiences that I have had since then, I have gradually learned to realize how little I took other women or myself seriously until that time, and that

this experience was just as common for other women.

I also learned that this is already a sociologically-categorized problem and called the "Matthew effect" (6), wherein it says that the same achievements done by women are generally judged by both men and women to be worth less than the same thing done by a man — a result of centuries of male glorification of everything that men do, and at the same time, a contemptible devaluation of that which women do.

Since its beginnings, the patriarchy has impeded anything and everything that could have encouraged women to take each other seriously and to relate to each other about their own experiences and needs, and then react accordingly.

This alienation has progressed so far that it has even reached an alarming stage between mother and infant daughter. Since the girl cannot be proudly displayed as an heir, her appearance is already met with disappointment. And it continues in the same vein.

Ursula Scheu, in her book *Wir werden nicht als Mädchen geboren, wir werden dazu gemacht* (We are not born as little girls, we are made into them) (7) deals, on the basis of large amounts of material

and surveys, with the early childhood sex-based socialization. Through these findings, we can see to what extent the male infants already receive more attention and more stimulation. During nursing, large differences are established.

"Brunet and Lezine did research on a group of male and female infants. . . . In various fields, they definitely found sex-based differences. They found out that .34% of the mothers refused to breast-feed their daughters because they saw it as obligatory work; they were kept from doing it or they gave priority to other work.." All mothers, with only one exception, did want to breast-feed their sons! . . .

Girls are not only less often breast-fed, it is also conspicuous that their meals take less time than the boys'. Brunet and Lezine found out that boys take an average of 45 minutes at the age of two months for a breast-feeding, and that girls only took 25 minutes. Girls at the age of six months get the bottle for 8 minutes, the boys for 15 minutes. This traceable difference in the length of feeding time between the girls and boys is traceable back to the frequency of the breaks that the

mother allows the baby during the feeding. It works like this: the baby sucks three or four times, and then takes a break to swallow. The baby's sucking does not only involve the face and mouth muscles, but rather tenses up the whole body of the baby, which works with all its might (with considerable emotional tension and costing a lot of energy). The sucking is very strenuous for the baby, and thus forces it to frequently pause for breath, and in order to re-gather its energies. The breaks, their frequency and length, is determined by the amount of availability the mother or identity person, and their emotional and psychic sharing of the breast-feeding itself. The dynamics of the sucking and swallowing is understood by the adult, it was once their rhythm and the function is also clear: sucking and swallowing. The break seems to us, however, to be an unnecessary waste of time, as if the baby was being intentionally lazy. ("The baby is very lazy" say mothers who only see the being they are feeding in an authoritarian way.)

Allowing the child the freedom to take a rest means to recognize it as an individual being that has its own rhythm, its own needs. The adult shows his respect exactly in

these first seemingly irrelevant concessions to the infant's autonomy.

It is not difficult to get the child to speed up its meals at this age. This drill is forced on little girls already in their first weeks of life. After a while, the massive outward pressure is no longer necessary, the girl has internalized the expectations, and has become quicker."

"Of course," girls are toilet-trained earlier.

"Significant here is not only the fact that the little girls' autonomy is broken so soon, but rather where this occurs: namely in areas where an early development of the little girl is work-saving for the guardians. If she eats alone sooner by herself and doesn't wet her diapers anymore, this is clearly less work."

Continuing with the differentiated stimulation of the female and male infant:

"With the boys, the training towards becoming a 'boy stereotype' begins in the third month. The mother provokes and promotes the muscle activity of the little boy: she brings him into positions where he must use

his muscles more actively, and offers him greater physical stimulation.

The girls on the other hand, have already been slightly neglected in those first weeks, compared to the little boy. In the third month, the massive training towards a 'girl stereotype' begins, that is, toward becoming a social, dependent and delicate being.

It is interesting to note that the stimulations for the little girl are always contrary to her needs, while they conform to the needs of the little boy."

No wonder that when later on a female baby becomes a mother herself, completely stamped by male-determined value judgments, has to break the will of her female child to the same extent.

The most important moment in this stimulation of the girl is the upbringing "to empathize with others."

For no other feelings or other behavior is the girl more greatly rewarded. At the same time she is being punished for trying to get in touch with her own feelings, experiences, and interests to an extent that is not generally the case for boys.

This means that the woman is

When the "training" is successful, we are "prepared" for our role as victim as the deformed, the dispensable, who is always prepared to be considerate of others, who has

already forced as a small child to make other people's interests and experiences her own and to derive "self"-confirmation, recognition and "love" from this, instead of taking her own experiences seriously and of perceiving her own interests, of developing her own identity. But of course, this would not insure the narrow boundaries determining the characteristics of a "healthy" woman which the patriarchy needs in order to maintain its power structure.

The result is that blue-collar working women and office worker women receive 1/3 less wages for the same work as men do. Beyond this, women in West Germany do 45 to 50 billion hours of unpaid labor per year. (These statistics are from the German Society for Nutrition in Frankfurt; the data for neighboring lands is similar). This means that the unpaid labor is almost as extensive as the entire paid work (52 billion hours in West Germany)." (8)

We are prepared in an "ideal" manner for our later role as girl-"friend", wife, child bearer, mother and to be other helping hands of the patriarchy.

understanding for everything, and who reacts to everything outside of herself.

Being dependent on this kind of recognition also makes it so "natural" to choose charitable professions, in which we take care of children, sick and old people in the most "self"-less manner at the lowest levels.

It is especially suggested to us in this context that we can achieve no other greater form of "self"-realization than to have a child of "our own": "our own" "flesh and blood".

And this is possible only because we have so well trained to ignore our self-perception and the perception of our own interests.

"To what degree we are victims of our own roles can be seen especially in the strange, strong feeling of self-consciousness after the birth of a child. Why does the birth of a child have to mean a self-realization, when it is clear to all of us that even a woman who is totally alienated from herself can bear a child? Doesn't this show extremely clearly to what extent we fall prey to social expectations, instead of developing courage to develop ourselves, and to search for the focal point of our lives in ourselves, instead of using a child to do this?!" (9)

The ever-growing alienation from our own experiences leads simultaneously to greater emotional dependency on others, through whose interests and "value" judgments we have learned to find our "self"-worth. We begin by being dependent on our parents, perhaps

also on brothers and sisters or other people, and then later on our boy-"friend", husband and then our own children.

Children are one of the main factors used by the patriarchy to continue the cementation of the woman's empathy for others and at the same time to assure her identification with the hierarchial structures. The need for these structures can only be maintained stably when all those who are contained in them, the "sub-humans," are given the possibility of standing above someone else in the hierarchy.

In order to find a confirmation of "self" in the role as mother, the woman attempts to uphold all the value judgements that have been internalized in her in her children. And the children's perceptions are to be taken just as lightly as her own, since she never learned to take herself seriously in her needs and expressions.

For the taming act, she can choose either using obvious authority, with many forms of discipline, or the veiled authoritarian form, in which the woman takes a great deal of care in the emotional development of her children, until the children become so dependent upon her affection and "approval" that they scarcely not dare meet

up to her expectations, that is given to them along with all this "help" and "support".

The overpowering influence of the entire environment, especially the media, is probably more determining than any individual reference person, even the closest, for deforming a child's perceptions and needs. However, the more both mother and child conform, the more completely it becomes impossible for the child to learn to get in touch with its own needs and experiences.

In this manner, girls are forced into "their" roles as "sub-humans", to complete powerlessness and dependency.

Very early, through this boys learn all the techniques which are needed for the aggressive prevailing of their own interests.

And above all, they learn how they can get on in the patriarchal hierarchy at the cost of the women around them, i.e., through the women's empathy and support of their "masculine" behavior and "masculine" goals.

The feelings which the woman develops in all these identifications with the needs of children, husband or other women, and the recognition which she receives

What in women is called self-sacrificing love is called dog-like devotion in men.

for this, she learns to call "love".

Through the surpressing of her own interests, the woman comes into ever greater selflessness and dependency, and at the same time, develops a growing feeling of fear. For nothing causes more fear and uncertainty than being cut off from one's own self-perceptions. Consequently, women do not grasp the ability to differentiate between foreign-determined experiences and needs, and one's own. The aggressions which she develops out of this are blocked off from direct expression by the internalized agreement to that which is happening to her. This working in connection with the taboo for women of expressing aggression, there is only one way left then; taking the aggression back to one-self. When women no longer "function" as a result of all these factors, they are "healed" by patriarchal medicine. The psycho-pharmaceutical industry leads the way. In all the patriarchal institutions, when the woman "simply can't go on", she will be chemically treated (alcohol and cigarettes are part of this) to be "healthy", as needed in order to function in the hierarchy of human/sub-human, and thus, help maintain the whole hierarchial structure.

What about the so-called "exceptional women"?

Frequently, these women were not forced as children to follow the patterns of "feminine" behavior as strictly as others. However, they too scarcely have a chance to develop an identity of their own.

For although a girl may see that she is allowed to play with "boys' toys", and that "boy-like" behavior is tolerated in her, she also makes the important observation that the boys are totally rejecting and scorning the "girls' toys" and "girl-like" behavior.

Since she is allowed to take an active part, as an exception, in forms which are unacceptable in other girls, she learns in a particularly enduring manner to identify herself with the patriarchal values. In this way, she will perceive the interests and goals of her oppressors as her own, and that makes it all the harder for her and other girls like her to recognize their own lack of identity. It also strengthens their belief that other girls are less active, and are incapable of following their own interests.

In order to be accepted in later life as an exception, especially if she wants to "make it" in the hierarchy of the patriarchal insti-

tutions, this woman must develop the ability to empathize with others to an excessive degree. If she has not learned enough to alienate herself from her own experiences and concerns and to become emotionally dependent on recognition, then she will not be able to "hold out successfully" in these structures. She has to be able, inwardly and outwardly, to correspond perfectly to these characteristics and this picture that is called "healthy" for sub-humans in the patriarchal society. Crippled in this manner, these women are not only tolerated in the male-dominated institutions, but are even particularly important for maintaining these institutions. In this way, men can prove that women, if they are only "capable" and not so "dumb and passive" like most women, have the same "chances" as men.

These women are usually themselves convinced through this "making it" and the accompanying recognition, that they are self-determined; other women are only more frightened into withdrawal by this "proof" and feel even more inferior.

Through these methods, all women are led to identify themselves even more strongly with the rules that create "humans" and "sub-

Because of this, many women also feel that the sex-based compliments (courtships) such as having the door opened, being helped into one's coat, or being flirted with (being whistled at, talked to, comments about the "good" figure, etc.) are a positive confirmation and not a sign of the sub-human.

humans".

No man need bother himself about it, or to feel himself the oppressor, because those women who "have the stuff" will "make it".

The men are especially pacified when they notice that the woman who has "made it" carries all those symbols (make up, neat hair, "feminine" dress code, etc., etc.) which signalizes the hierarchy man/woman. It is precisely these women for whom not to obey the rules becomes most dangerous.

Due to the women's movement, many women have to a great extent become aware of the patriarchal play of making "real", "healthy" women and men.

However, it will surely be a long hard journey until we have really learned to take our own experiences and our own concerns more seriously than the experiences of those around us.

The beginning has been made. But we still have a great deal of internalized fear. The more we realize to what degree we are without identity, the more we keep slipping back into the old mechanisms which force us to find recognition and identity in empathy with and by "helping" others.

This naturally leads us to expect

this from one another. We keep creating new hierarchies. We continue maintaining feelings of superiority, inferiority, fear, and aggression.

The more we find ourselves in a position of equality with each other, the less the danger of meeting anything other than reciprocal support. This will strengthen us to becoming active for ourselves and to develop our own strength.

The more we learn to look at our very own needs and experiences and to affirm these, the more important it will become for others to affirm themselves as well from the perspective of their own needs.

There is otherwise too much danger, if we "help" each other, or let others "help" us, of becoming victims or authorities, even if unconsciously.

Not until we have broken through these structures can we begin to establish the necessary conditions for truly human relations with diverse possibilities of social forms among equals.

The stultifying effect of the patriarchal socialization of men

Even more devastating than the patriarchal socialization of "women" are the effects of this same socialization on men.

His whole upbringing centers around the expectations of others for him to climb in the hierarchical structures of the society; this means in all forms of the sex-based hierarchy and in all institutions, organizations and groups of the patriarchy.

The stronger the hierarchy, the stronger the compulsion to follow these structures through specific characteristics, such as competitive behavior and impressive airs. They influence to such an extent the development of all interests and observations, that the whole personality can be denied in favor of "getting on in the world" or simply in order to maintain a position in the hierarchy. The desire to dominate is supported on all levels, whereby learning to aggressively push through one's own "interests" plays a major role.

Every discussion, including games and sports, is, as in all areas of life, marked by these hierarchies. The patriarchal society teaches how to make adversaries, opponents; one learns to have one's own feeling of worth measured by

the other's failure. "Failure" is that which does not "get one ahead in the world."

Especially important in this context is the denial and suppression of feelings. People who learn to develop their feelings are vulnerable; they are not only strong and hard, but also weak and soft. Because of this the man learns not to have feelings, but rather to think the feelings and to abstract them on every level.

He learns to disassociate the "thought-feelings" and the truly felt ones to such a degree that it eventually seems as if the one does not have the least bit to do with the other.

The feelings degenerate while the thoughts proliferate, in a disconnected manner. The man becomes incapable of seeing the correlations between the two, so that the extent of his stultification is not comparable to anything that results from the "female" socialization.

The most extensive and dangerous consequence of this specific "male" deadening (dulling) is reflected in the exploitation and the aggressive destruction of our entire planet.

Of course, this being cut off from the inside of one's self also causes

fear. It seems that men seek to placate this fear by ruling over others; apparently they have not yet felt it necessary to question their own compulsion to dominate. It seems as if their fear drives them more and more strongly to achieve positions of great power, and this happens mainly on the broad base of oppression of women.

The dominating poses and other impressive airs so well expressed through body language is part of the early childhood instruction of the male through films, advertising, and other products of the media state.

"One shows weakness, when one plays tough," is what Willy Brandt said at the SPD (Social Democrat Party)-convention in November 1977. This rang through the radio! What an idea! The most competent "go-getters" are those who can most cleverly hide the techniques. This also pertains to body language. Broad movements, seemingly tough movements with language in the same style, especially hard, loud, choppy, as if the connection were constantly being interrupted, are not as effective as the subtler methods. The softer variations, the more indirect methods, the endless descriptions, work a lot

"better".

The sicknesses which are caused by "masculine" behavior are described by H.E. Richter in his book, *Lernziel Solidarität* ("Educational Goal: Solidarity") (1), and described especially well in the chapter "The illnesses of the man who may not suffer," in the section dealing with "The close correlation between the masculine ideal and the heart attack factor." Speaking with reference to the abilities which are taught to women, or rather the inabilities which are taught to men in regards to suffering, he confuses suffering and feeling. There is the ability to feel, but suffering itself is not an ability.

For example: A person is bound to a stake and beaten. She feels the blows and therefore, she suffers. She will probably cry out at some time, thus expressing her suffering. However, if she only receives more blows the louder she cries out, she will probably attempt as well as she can to suppress her crying out. The better she achieves this, the more Richter and other men like him will speak in mock sympathy and amazement or even in "objective," "scientific" observation of the "ability" to suffer — but always

only if they are speaking about women.

Richter probably could not overcome his own internalized ideal of masculinity and thus could not recognize men's learned behavior of the inability to feel, nor the true ability of women to feel as such.

In view of the suffering that women in general experience, it is only too evident that they cannot risk letting their suffering be noticed very much. What sarcasm to denote such a dead end situation as an ability to suffer. If Richter was capable of recognizing this, he probably would not feel nearly so comfortable in his patriarchal role.

Under the pressure in the hierarchical structures of the patriarchy of threatening defeat, relations between men and women and also between men and men can only be power relationships. Only in excluding women can men have "true solidarity" with each other, since so much of their feeling of self-worth is based on their exclusion.

"They need women, in order to be men.

They need children, in order

to be adults.

They need insane people, in order to be normal." (2)

As men have internalized power demands and the behavior patterns needed to achieve them, they see every basic change, especially in respect to the relations of the sexes, as a hindrance. Because of this, even the drive of some men for social change does not extend beyond the limits of capitalism, at the most, the limits of the capitalistic monopolistic society of the state. If we ever truly want to live humanly, this after thousands of years of struggle of the man against the woman, will only be possible when we women finally stop hoping for recognition and understanding from men. Only then can we break out of their prisons and of our own well-learned patriarchal perceptions. These are perceptions which maintain their power and they think are of their use, but work towards the destruction of us all.

On the background of our institutionalized conditioning towards being the oppressor or the oppressed, in the process of our everyday lives, we need an exclusive isolation of the sexes from

one another. Only if men and women are separated, will women and men, not being in a position of being together as oppressors and oppressed, be equal. Only as equals can we become truly aware of the extent of the damage that had occurred to all of us. On this basis we will be able to build up new, truly human behavior patterns among equals.

Patriarchal sexuality and body language

No instrument functions as well as hierarchial structures in maintaining the creation of power and rule.

The hierarchy between man and woman supports the patriarchy as no other rank order, so that even the most oppressed of men can identify with the existing hierarchial structures. In connecting the differences of the sexes to the hierarchial structures, the prerequisites are naturally given for man's degrading of woman, and assuring his own rise in importance, as well as his total drive for power and domination.

How much these structures influence the total behavior of women and their own perception can be seen most clearly in the area of sexuality. These connections directly affect our body language.

In the article "My best girl-friend" which appeared in *Emma* in August 1977, Ela Caspar describes a situation in her conversation with Alice Schwarzer and Ina Trautmann that in my opinion is very fitting:

"Ela: You have no idea how much of a put-down that is. When you see how the women behave in the discos, just the way they walk.

Certain basics are repeated in a number of places, in order to make my premises clear to those reading the single chapters in a different order.

Incredibly controlled. The tiniest steps possible, and then wiggling with their hips, the body held real straight, the head thrown back a little and sometimes, when they talk, looking down a bit. Not behaving naturally, but the way the boys, the men think is nice. And then you can see how the roles are divided up. The girls sit shyly, demurely at the tables and drink their cokes, the boys stand at the edge of the dance floor. Broad-legged. Making comments. Looking down at the girls. Just that broad stance, when I just see it. . . . In the subway, for example, too. It really made me mad the last time. There were three women sitting on a bench. One was older, one middle-aged, and me, and then this guy. The three of us all squished into one little corner, and he sits there, his legs all spread out, so that there was no room. And we just huddled up in the corner. I got really angry! You can't imagine. I thought I was going to explode. But I didn't dare say anything."

To what extent even young girls are influenced by the fact that the male media only shows women in broader poses as proffering poses can be seen in the following

examples:

When my 10 year old daughter came home from her first school dance, she was very shocked because some boy had said to her, while she was standing broad-legged next to the dance floor watching how the others were dancing: "You stand there like Karen." (This was the name of a 14 year old girl that the boys said would "do it" with anybody.)

And a student told me that when she was 12 years old, sitting on the edge of the sandbox, broad-legged in pants, a boy said to her: "Boy, you can sure see that you're no virgin anymore!" She answered: "Did you ever see a girl sitting with her legs crossed in the sandbox?" Time and again, I hear similar stories from women.

In today's Japan, almost every girl is given at the beginning of menstruation a belt which is put around her thighs and calves so that she cannot open her legs in sleep without noticing it. She is told that only the man has the right to open her legs. (Of course, this also hinders her in masturbating.) She is also taught to take very small steps when she wears her kimono, with her toes pointing inwards. The Japanese boy, on the other hand, is taught to point his

This occurs until her marriage or until the parents have gained the impression that the girl no longer opens her legs unconsciously or in her sleep.

feet outwards.

Since the sex-based upbringing in Japan (and other countries) is so evident, we tend to think the woman's situation is so much more conservative. However, because in the West the woman's situation is not so obvious, it is much harder for us to recognize the total extent to which we have been conned, through the thoroughly unconscious internalized behaviour patterns the man has developed for us for his own use.

The whole process of the girl's patriarchal upbringing to become a "real" woman has the same basis in almost all parts of the world. She will one day "want" to fulfill the male needs, interests and goals, and she will want to identify herself through his sexual desires, instead of through her own.

The goal of male domination becomes most clear through the complete removal of the woman's center of desire starting from childhood, or upon reaching the first menstruation.

Clitoral amputations are still done today in more than 26 countries on at least 80% of all women. (1) And up until now, none of the other patriarchal countries has done anything against it.

Only once did I ever hear anything about this mutilation on the radio. The speaker took the whole subject and made it all sound perfectly harmless. Even the term "circumcision" was used, and the whole matter was equated with the circumcision of the male, which is also very widespread in many countries. However, the speaker did not once mention the difference: that the circumcision of the man is a completely harmless operation, that its purpose is purely hygienic, and that in no way influences his ability to feel or to have an erection. This kind of reporting is just another form of violence against women.

In the so-called progressive, "free" patriarchal countries, the clitoral amputations are not done with a knife, but with psychological methods.

Starting as a small child, the girl is mostly not told about the existence of her clitoris. And even when the girl begins to masturbate, she can generally repress the existence of her clitoris through the general taboos, as the visible part of the organ is not very large, and it is easy to confuse with the opening of the urinary tract. This is simplified, not just because she has no name for what she finds,

but rather due to a far more basic problem: she has learned not to take her own concrete experiences more seriously than others tell her to.

Even the "progressively"-raised young female who received "sex education" at an early age grows up mostly with the idea that she has only "holes." Even if the clitoris is mentioned, this doesn't happen until a lot later. The full meaning of the clitoris as the center of female sexual response is never mentioned, but is seen rather as something that corresponds to infantile feelings of desire. At the most, it is considered as only of secondary interest to the "adult" woman.

Both sexes are raised in an awareness of sexuality where the woman's center for desire is not even mentioned. This is reflected in the conversations they have with each other on the subject of sexuality. The center of attention here is the penis for the boys and the "hole" for the girls. I have not met any woman that talked about her clitoris with other girls when she was young.

For the girls, the thought of this hole is only accompanied by fear. She associates it with horror and dismay. "And out of this little

hole a whole baby is going to come out?" The bleeding of menstruation is also upsetting. The thought of penetration by the penis is just as fearful for most women and is associated with the thought of pain. To top it all, there is the myth of the vaginal orgasm.

Although even patriarchal science could not distort the fact that there are less nerve endings in the vagina than in the colon (there are more nerves towards the mouth of the opening), the majority of all men and women today still believe in such a thing as a vaginal orgasm. This situation has led to a greater and greater business of treating "sexually disturbed" women, as Roswitha Burgard describes in her book *Wie Frauen "verrückt" gemacht werden* (How women are made "crazy"). Psychiatrists and therapists do not find it necessary to look for the causes of sexual problems in men's behavior.

"In a clinic in Amsterdam, women that have problems with penetration are treated like this for example: Every day Hega rods (glass rods) are stuck into their vaginas. The Hega rods take up more and more space during the course of time. In this manner and with

extra psychological counseling (!), the women learn to lose their fear of the penis and to develop sexual desire during penetration." (2)

Particularly "progressive" men of medicine have had some new ideas since then. They now speak of the "psychological orgasm" that a woman can achieve in her vagina. This does have something to do with bodily exhaustion and the drive to meet the expectations, but nothing to do with an orgasm. All the "insiders" "naturally know" the meaning of the clitoris. They think if the woman is stimulated enough during foreplay through indirect stimulation in the near vicinity, that the carry-over of the movement will bring her to orgasm if she is only "potent" enough.

The reversal of the stimulation causes the greatest frustration, and thus this "treatment" leads to even greater feelings of inferiority in the woman, since she is "still not capable" of reaching a climax. No man would ever think of the idea of using the penis only as a part of foreplay, and then to settle for direct contact only with his testicles.

It is simply alarming what men can do to us, and how helplessly

I have never heard of a man who had difficulties with orgasm mention a "psychological orgasm" or that this would be in any way equivalent to a physical one.

we are forced to react. This is because we were raised under the pressure of fear of taking our own needs and feelings more seriously than the experiences and interests of others.

Through the influences of the media the many-sided possibilities, that have been especially well-used by the patriarchy since the beginning of television, our conditioning to a differentiated "feminine" and "masculine" perception has been intensified step by step. Woman's upbringing to be a willing victim is becoming more and more subtle and perfected, just as man's upbringing to be a "competent" oppressor is.

A clear reflection of this situation can not only be seen in the statistics which show the increasing downward trend of the women's health situation (see the chapter about the consequences of "female" socialization), but also in the terrible consequences in the studies of Prof. Bell. Alice Schwarzer reports about the research results in her book *Der kleine Unterschied und seine großen Folgen* (The little difference and its great consequences) within the content of sexual liberation, "sex education" and

the pill:

"Only sometimes does a glance, a sentence, a statistic break through the terror of the public lie. Thus Prof. Bell published the results of a survey of 2373 women in the United States and, concluded: 'The women are as frigid as they were at the time of the Kinsey report, that is as frigid as 20 years ago. However, today the difference is that the women claim to no longer feel sexual intercourse as an obligation, but that they are enjoying it.' A tragic capitulation to the constraints of the apparent normalcy." (3)

How incredibly afraid must the men be of their own weaknesses that they must go over thousands of years, to such great lengths to be constantly thinking of new variations and techniques to keep us oppressed and intimidated.

I will not go extensively into describing the practices here, i.e., how the patriarchal "sciences" have so totally perfected the distortion and manipulation of facts and knowledge in all fields, including sexuality.

I also do not wish to repeat what Anne Koedt wrote for example in her paper *The Myth of the Vaginal*

Orgasm, although, I think, this kind of information is published far too seldomly. I am concerned with the particularly psychological aspects of this: how the media — magazines, television and radio shows, books, sex education pamphlets and reference works — is used to continue to oppress us women on such a basic level as our own sexuality. This is to such an extent that it becomes impossible for us to find our own identity, and our own desires through our sexuality.

Especially in connection with the rest of the patriarchal conspiracy to make us into real women, hindering our consciousness at such an important level must break our self-respect — it must deform us. And this is totally in accordance with the interests of the male-dominated society. It is just as much the case here, as in other countries where the clitoris is surgically removed.

How could it even happen that the clitoral amputation, on a psychological level, could become so widespread?

Surely, the Christian church played and plays a significant role in this. Much of the horrible history of patriarchal sexuality, particularly since the beginning of Christendom, is described in the book *Das Kreuz mit der Kirche* (The Cross of Bearing the Church) by Karlheinz Deschner (5), which contains an incredible amount of historical material that describes this in minute detail.

As the Christian church began to permit sexuality only for the purpose of procreation and to damn all sexual desires as sin, it was primarily the woman whose desires were short-changed. At this point in time, no one had had the idea yet of placing the woman's orgasm in her vagina instead of in her clitoris.

Centuries of threats and intimidations by the church allowing only penetration set up the stage for Freud's thesis of the vaginal orgasm of the "ripe" woman, which took hold at the end of the Victorian era.

Through Freud's thesis of the importance of a lived sexuality, the

religious taboo that allowed only the so-called missionary position was maintained under the pretext of more freedom for both sexes. The term "missionary position" means the "normal" position, whereby the man lies on top of the woman with vaginal penetration. This position was unknown among many non-European people who obviously enjoyed their sexuality more and it was not widespread until the Christian missionaries began to circulate it, whereby it also picked up its ridiculing name.

Even today, in various countries — such as in the state of New York — there are still laws stating that if one or the other partner should request anything other than the "missionary position," there are grounds for divorce.

Surgeons who probably consider themselves particularly progressive even go so far in our "free" Western men's world as to "replace" the clitoris at the opening of the vagina in order to "satisfactorily" maintain the missionary position. (6)

What happens when a child is born must be incredibly painful. The sexual needs of a woman (as far as she brings them into connection with a man) do not in any

way necessitate her to let herself be penetrated, to be constantly afraid of pregnancy, to have to swallow "the pill" or other methods that endanger her health and her life.

Surely it is in the interests of the patriarchy in the meantime, to continue to have women believe how liberated they are. The sexual emancipation, with the lie of the vaginal orgasm and the outright deception of the "psychological orgasm", it's already losing its credibility, just as the ideas of "indirect stimulation" and techniques of "foreplay." But the sexual emancipation that will follow this one will surely completely overshadow all that we've seen until now. The general direction has already been established. Basically, it's the same terror as before, except that the man is now informed which "button" he must push so that the woman "functions" completely. Regretfully, since women do not "function" separately from their feelings as men do, they will remain in the powerless position, feeling even more inferior than before, and perhaps even developing guilt feelings when they discover that "so much attention" to their anatomy still does not

make them feel good, and that they still do not have orgasms. Thus, the man will continue to oppress us "in all innocence" and to degrade us, while making himself look better for his efforts. To what extent the patriarchal feelings of self-worth base themselves on domination over others and how necessary the hierarchial structures are for this can be seen in the most crass form in men's behavior toward women. However, it is also clearly displayed in men's prisons.

With the aid of extensive surveys, Susan Brownmiller, in *Rape and Male Domination*, approaches the theme from both a historical perspective and from the current situation. (7) Using an abundance of material, she describes the hierarchial sexual codes of the "normal" heterosexual man.

"It is finally acknowledged that one of the main problems of prison life is the assault and rape of other inmates by their fellow men. . . . Prison rape is generally seen today for what it is: an acting out of power roles within an all-male, authoritarian environment in which the younger, weaker inmate, usually a first offender, is forced to play the role that in the

Women set up structures in prison that are less hierarchial and less power-oriented.

outside world is assigned to women A comprehensive study of rape within the Philadelphia prison system was jointly conducted in 1968 by the district attorney's office and the Philadelphia police department. . . . Alan J. Davis, the chief assistant district attorney. . . . came to the conclusion that 'virtually every slightly built young man committed by the courts is sexually approached within a day or two after his admission to prison. Many of these young men are repeatedly raped by gangs of inmates' Davis discovered that prison guards put pressure on inmates not to report their rapes by using the argument that the victim wouldn't want his parents and friends to find out about his humiliation."

It was observed that the men who were forced to accept the role of the woman also began to take over other behavior forms generally considered "feminine." They were in every way obedient to their "protectors," in order to avoid possibly worse attacks from others.

"Davis comes to the conclusion that 'homosexual rape in prison could not be primarily motivated

by the need for sexual release, since autoerotic masturbation is 'much easier and more normal.' ' But conquest and degradation did appear to be a primary goal: 'We repeatedly found that aggressors used such language as 'Fight or fuck', 'We're going to take your manhood', 'You'll have to give up some face,' and 'We're gonna make a girl out of you.' Significantly, in the penal institution, economic clout proved as persuasive as physical force: 'Typically, an experienced inmate will give cigarettes, candy, sedatives, stainless-steel blades, or extra food pilfered from the kitchen to an inexperienced inmate, and after a few days the veteran will demand sexual repayment.'

Davis reported that he and his team of investigators were struck by the fact that the man who rapes another man in prison does not consider himself to be a homosexual, or even to have engaged in homosexual acts. This seems to be based upon his startlingly primitive view of sexual relationships, one that defines as male whichever partner is aggressive and as homosexual whichever partner is passive."

The correlation of the situation in

men's prisons to the "normal" heterosexual environment makes clear how little male sexuality has to do with affection and how much it has to do with their battle for power. The drive for dominance does not allow for a sexuality among equals.

Taking this as a background to our situation, it stands out even more clearly what importance the rules of the hierarchy between woman and man must generally have in order to guarantee that even the most oppressed man accepts the social power structures of the patriarchy (regardless of which variation of the social system).

Here one more quote to the situation of men in prisons:

"Rape was tolerated, even encouraged, by the prison authorities, Patterson believed, because it helped them control the men, especially the tough ones they called devils. They believed that if a devil had a gal-boy he would be quiet. He would be a good worker and he wouldn't kill guards and prisoners and try to escape. He would be like a settled married man."

The general oppression or rather

Reflecting the economic aspect, the hierarchy of earnings in the USA: "White" men have the highest earnings, followed by "black" men, then white women and finally, "black" women. (8)

formation of a hierarchy on the foundation of the differences between the sexes functions so "well," because the man is taught beginning in childhood, to become accustomed to his role, and because this same rank order extends through all races and classes, including the ruling ones.

If this were not so thoroughly the case, this generally acceptable orientation "upwards" would no longer appear as a natural system. The continuation of the patriarchal social structure would not be as assured.

Because of this, homosexuality is also beset with all of these taboos. The power structure of heterosexuality must remain untouchable as a mainstay for the male-oriented social power structure.

When the various patriarchal media presents us with seemingly positive explanatory reports about homosexuality, we must remember why this happens: The men of the media state have recognized how important it is to place a balancing tolerance in the ruling order. This neutralizes new impulses which could truly cause fundamental changes.

In this way, they not only have the possibility of interpreting all of this in their interests and thus

of neutralizing it, but also have the possibility of giving the old power structures an always changing face, constantly re-confirming them with new disguises. The women's movement has also been brought into the market in this manner.

Our only possibility of extricating ourselves from this is to learn to recognize thoroughly the basic structures so that we become aware of them in even the most ingenious "progressive," "new" forms.

Towards changing our situation

In general, there is no doubt that the rivalry between the sexes since the beginning of so-called recorded history have been basically a battle for power. It is for us a matter of breaking men's domination today, but not in order to win domination over anyone else.

I see the cause of this striving for power in the failure to live in physical and mental harmony with oneself. The less this is achieved, the stronger the feeling of powerlessness towards oneself, thus breeding the need to gain power over others in order to gain a feeling of security. The more a person lives in harmony with her/himself, the stronger the wish for relationships among equals. This is the situation which we are striving for.

I see one of the greatest strengths of our movement to be our refusal to developing theories, strategies or programs in the sense that men do. We know that these systems are constructed only in a detached manner, which can only lead us into new dead-end streets.

Instead we change ourselves step by step overcoming "our" foreign-determined behaviour. In the process we will be able more and more to come to new visions, to new projects and plans of the

most diverse styles. The development as a whole will have the appearance of progressing forward in a very slow manner. However, each of our ever so small steps and each of our ever so small discoveries is much more momentous than the realization of some strategy which is detached from the personal relevance, regardless of how progressive it may seem.

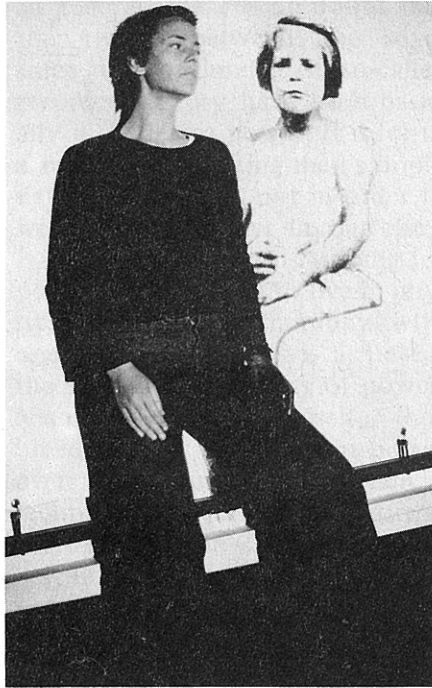
These ever so small steps will pave the way for dissolving the basic structures such as hierarchies, and will provide the foundation for building up new non-power-based structures which further the egalitarian development of diverse possibilities. An important point of discussion in our attempt to avoid hierarchies is the temptation, following the norms of our socialization, to fall back into the constricting group identity in which all members totally assimilate their thinking patterns, their behaviour and whole form of perception.

There is the danger that the hierarchy of the group over the individual is just as strong as the hierarchy between individuals. However, we are constantly learning to understand better that that which makes us different from one another does not necessarily divide us from one another, but

rather, that we can truly develop all of our possibilities when we learn to accept and support ourselves in our differences.

Despite the setbacks in the last 10 to 15 years since the beginning of this phase of the women's movement, we are increasingly able to find a self-determined perception and to go through changes as never before during the patriarchy. And all of this during a time period where the general worldwide trend is regressive. Practically everywhere, the laws have sharpened against the tendencies towards freedom. In most countries, fear is growing that the freedom of expression — be it in schools, on the job or even on the personal level — is threatened. Under the pressure to conform, suicide rates (especially among children) and illnesses are escalating in similar measure. Yet the international women's movement is expanding — which is amazing under such difficult conditions. This must be due to the pressure of necessity and the massive energy of us as women.

Autobiographical remarks



*Me with myself
as a 5 year old.*

This photograph, as well as the next two, came from work in a women's group in the summer of 1978. It was an attempt we made by working with pictures from our own herstories. We made slides of the pictures, which we could then project in any size on a screen, in order to "re-place" ourselves in our old lives. We then made new photographs of these situations and our reaction to them.

I was born July 13, 1937, in Hamburg.

My mother lived her life as the "real" woman that she had been raised to be, according to the rules beneficial to the patriarchy.

Having a profession was never within her reach.

I never learned to perceive my father as anything other than the highest authority in the family. We all had to obey his will.

For fifty years, he spent the greatest part of his time working in a bank.

The birth of their first child, a daughter, was received as a particular disappointment by my father and grandfather since they had hoped for a son and heir.

From this time on, my mother was severely depressed. This continued all throughout her life, with frequent stays in mental institutions. Eventually her depressions killed her.

After the birth of the first daughter, two sons followed, after a considerable time I was born, then another daughter came after me.

When I was four years old, my father, a staunch patriarch and convinced Nazi, volunteered for the victory of the *Fatherland* and went to war.

The attempt to make this sister into a "real" woman failed. She has spent the last 31 years in psychiatric clinics.

Because of my mother's poor health, and especially because I rarely saw my father until I was 17 years old, I probably escaped the worst consequences of upbringing.

The events of the war took the members of my family to different places. Even after the war, it took a number of years until our family lived together again. Shortly before this happened, I was sent to a boarding school.

The reasons for this were that I had failed the entrance exams for the *Gymnasium*, the higher school form, and then two years later, failed again the *Realschule* — the middle school — entrance exam.

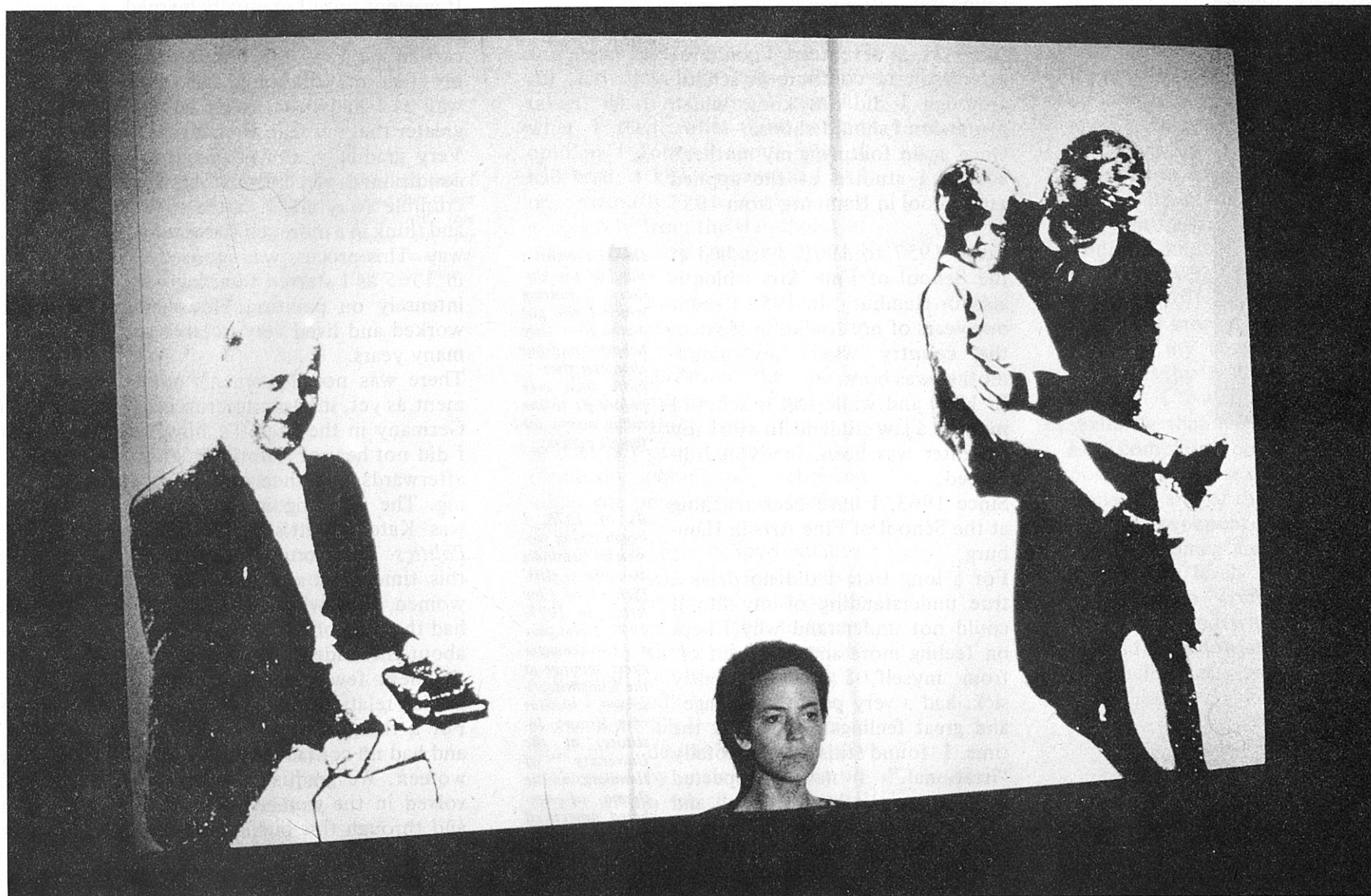
The adult world found me difficult and wild, I perceived this by the way I was treated by those adults around me.

I tried to impress upon my parents that it was me who found their world not only difficult and wild but also extremely brutal and untruthful. This proved to be most painful. I felt misunderstood and isolated. From this early age I started to sense that my family and I had different ways of seeing the world.

The boarding school idea proved to be a good thing.

Following my mother's wishes, I

At this age, I decided not to view the world through the "man's peep-hole" — as I called it for myself at that time — I decided not to be as dependent as my mother and most other women I knew, but rather to develop my own interests and to establish my own basis of existence by having a profession.



Between my parents. The pictures of them are from the year 1942.



I with myself at 21 and at 41. There was scarcely any picture where I felt so strange and far away from myself.

went to a Rudolf Steiner school. I found this situation to be a great relief.

However, at seventeen, I could see no reason to continue in school, although I did not know which profession I should choose.

Once again following my mother's advice, I studied at the applied arts school in Hamburg from 1955 to 1957.

From 1957 to 1961, I studied at the School of Fine Arts which is also in Hamburg. In 1958 I spent one year of my studies in Mexico, the country where my grandmother was born.

In 1960 and while still in school I married a law student. In 1961 my daughter was born. In 1968 I divorced.

Since 1963, I have been teaching at the School of Fine Arts in Hamburg.

For a long time I did not have a true understanding of my life. I could not understand why I kept on feeling more and more cut off from myself. I was frequently sick, had a very poor "self image" and great feelings of fear. At the time I found this to be totally "irrational." I never suspected that my poor state of health and my state generally, lay on a patriarchal consciousness and the

During the entire time of my studies (during which I also got married), my behavior and my characteristics more than ever before fit to the ruling norms for female persons.

As of 1976, I began giving women's seminars at the HBK (School of Fine Arts). In 1977/1978, I also gave a two-semester guest seminar at the Kunsthistorisches Institut (Art History Institute) at the University of Hamburg, on the theme of sex-based aspects of contemporary art.

life that resulted from this.

It was not until I gradually learned to watch out for those things that carried me away from myself that my fear of continuing the same way as I had been doing became greater than my fear of changing.

Very gradually, the norms of my conditioned perceptions began to crumble away and I started to feel and think in a more self-determined way. This process was speeded up in 1965 as I started focusing very intensely on painting. However I worked and lived very isolated for many years.

There was not a women's movement as yet, it began to crop up in Germany in the late 60's, however I did not hear of it until sometime afterwards, and then only in passing. The first big impact for me was Kate Millett's book, *Sexual Politics*. This occurred in 1971. At this time I did not know of any women with whom I could have had the kind of exchange I wanted about these ideas. This changed in the next few years as I began a lesbian relationship.

For a time we were very isolated and had no contact with any other women. We gradually became involved in the women's movement and through this our lives took an overwhelmingly decisive turn.

In having a relationship with a woman, it became really clear to me what it is to be a woman — a kind of doubling of my situation, a mirror of myself. Through this, my life began to change more completely than ever before. For the first time, I had the feeling that everything I experienced really had to do with me personally. It all became very clear to us in an extremely grotesque way how limited the possibilities are to live in this society as women, without becoming crippled by the “lady-like” characteristics in relating to the man and a male-dominated world.

It was not until we were together with other women-identified women that we learned to become truly aware and recognized what had been done to us through our upbringing. Until then, we had regarded our problems as our personal conflict with each other and ourselves, instead of seeing that our situation was an example of experience common to all women. It also became clearer to me how consistently until then my entire life, all thoughts and feelings, had fit into the men’s given values, goals and value judgements. I had become an object of the interests that had taken me further

As of this time, I know that it was never my free choice to ever have sexual relations with men.

and further away from myself, making me ever more uncertain and dependent.

All activities that I had undertaken, what and how I painted, what I read, what kind of an opinion I formed about what I had read: I know now that I had unconsciously viewed everything exclusively from the standpoint of male values and recognition. All those ideas, interests and needs that had the most to do with myself (I wrote about this in the chapters on “feminine” and “masculine” socialization, the patriarchal sexuality, and the development of this body language project out of my painting), I had obviously completely repressed under the pressure of my environment.

This was also true of my sexuality. What was particularly insidious in this was that in my relationship to men, I had been able to accept the feeling that everything which happened had been according to what I wanted.

I was not “allowed” to recognize that my “desires” were totally influenced by male power structures, within which my potential did not appear at all or was reduced or deformed.

It seemed that the attempt to

make me into a “real” woman was almost “successful.” But the glue didn’t hold, even though my foreign — meaning male — determined “feminine” identity had already permeated my whole way of perceiving, my whole behavior on all levels of life, to such an extent that it already determined almost every enthusiasm or lack of it.

Today I know that I could only learn to overcome this feeling of being cut off from myself and to become more determined of reaching my own needs and experiences by being with women; thereby I could also achieve a sexuality that has to do with me as a complete person with all the possibilities of sexuality, of emotionality, and of thought.

Now I experience the nearness that we women are capable of, on the diverse levels we are able to perceive, to communicate and share with and without words to expand our knowledge of ourselves and each other.

The development of this project about body language from my painting

As I started to focus more exclusively on painting in 1965, the most important thing for me was my own process of learning in my confrontation with the world around me.

The question whether I could communicate anything to the world around me through my pictures was secondary. To me, the most important thing was to find a way gaining more clarity about myself and everything that surrounded me.

I saw the pictures that came out of this only as a step in this process.

At first, I only painted portraits of persons from my own environment (pictures 1 to 4). I did this for everything I sensed: feelings, thoughts, sounds, etc.; I sought colors and forms that came from direct perception.

I was trying for an atmospheric comprehension of that which I felt, the way I perceived that particular person. Though it was not my intention, forms often assumed the shape of figures.

A particularly important experience for me in this was to notice that all categories, such as "beautiful" or "ugly" colors or color combinations, "good" or "bad" forms not only became unimpor-

tant, but rather, when such thoughts cropped up, they falsified my own perceptions. I began sensing that the strange colors and forms in connection with pictures were formed by learned norms that had been passed on to me. It became extremely important to sensitize myself to this. Sometimes I simply had to stop, because I couldn't go on. Basically, this meant that at that particular moment I could only think the feelings, but I couldn't actually feel them. I could not reach my true perceptions because "my" foreign-determined, internalized feelings stood too much in my way.

That I kept finding this problem so large and disturbing was probably what helped me the most. But it is only today that I can see how far away I still was then from my own feelings. At the time, I thought that the things I was creating corresponded totally to my perceptions. But the fundamental idea was certain: I had begun to tie in with my own experience.

Through this work I kept learning to "read" the messages in other paintings better. This did not just limit itself to pictures but also to

In connection with this work, I learned to become increasingly aware of that which was not spoken in conversations, and noticed ever more clearly when I looked away, when I stopped feeling, stopped listening, stopped thinking.

music, literature and so on. I could gradually differentiate between the thought-out, the described, and the truly-felt among other's work as well.

Much of what I discovered in this time reminded me of what I had already observed as a child (between the ages of 3 and 5), above all, how clearly I had been able to differentiate between true feelings and assumed views.

The true feelings were expressed most strongly by that which was not expressed in words. "When the adults speak, they lie". This is how I formulated it for myself at that time, and made me feel totally at the mercy of all the contradictions that come with this.

By the time I had grown up, I had internalized so many of these lies myself that everything almost stayed forgotten.

The first painting that I did in 1965 came strongly out of spontaneous movement created in more diverse, smaller forms.

Gradually I came to ever fewer and clearer forms and also to larger paintings. This corresponded to my need to work from the feeling of the whole body, not just from the feeling of my hand and arm. It became increasingly important to me that that which I

painted correspond in size to my whole person.

The process of discovery of what and how I painted took place not only on my own canvases, but through those paintings and writings of other painters. Most of whom were men.

Other than Paula Modersohn-Becker, I was hardly interested in any other woman painter. Her paintings and diaries were very important for me. I could identify myself with much of what she did, especially in her isolated situation as a woman.

Other than this, I occupied myself solely with male art, specifically with expressionism and abstract expressionism, which is to be seen in my pictures.

Gradually I immersed myself in the search and confrontation with artists of all thinkable directions, especially those since the impressionists. I identified myself with the questions and themes with which I was confronted, as stages of development of art history, without ever coming to the idea that that with which I was identifying myself was exclusively the history of men's art. Men's art, where I only appear as an object of the man, and when I figure in as an active subject, it is only as

an exception, and then only if the contents and form tie into the interests of men.

With the term men's art, as well as the term women's art, I wish to express everything that has been created in the field of art either by men or women. I use these expressions solely to specify clearly the sex-based authorship.

The term men's art cannot be used as a general term, although the terms

folk art

naïve art

schizophrenic art

women's art

have all become matter of course expressions in our daily language.

The expression

men's art

is still taboo, is felt to be provocative or even to be polemic.

folk art

naïve art

schizophrenic art

women's art

art

Through the not-naming, the men's art becomes art per se, without anything else beside it, that does not need to be limited or defined.

A hierarchy is created.

By this not-naming, the naming

itself becomes a limitation and a degradation — a very clever semantic manipulation.

The same degradation that occurs through terms such as

women's politics

question of women

women's page

(Women's pages, such as they occur in men's publications, from the Communist Party journals to the campaign material of the right extremists).

Who speaks of

men's politics

question of men

men's page

There is only politics, simply, that covers its sex-based partiality through non-naming, a method of male domination that has always been very effective. (1)

I had automatically identified myself with male art history, just as I had automatically identified myself as a child with all sorts of supermen in books and films.

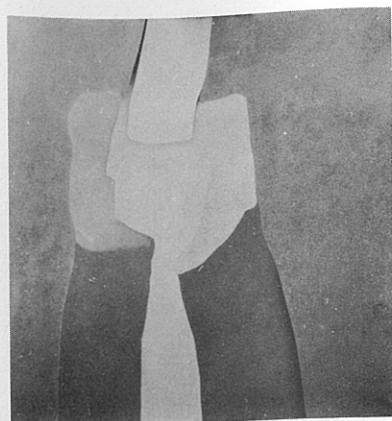
The question that male art did not say anything to me as a woman, other than mirroring my situation as an oppressed woman, I suppressed completely.

I moved inside the limited male interests, not really touching the questions essential to me.

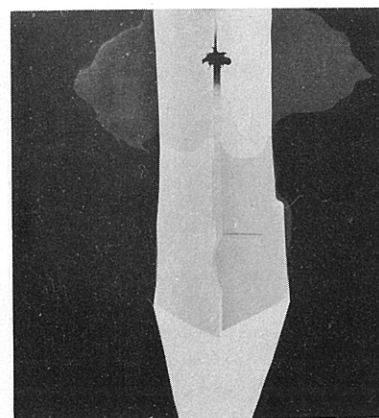
1966. Pastel crayons on cardboard. About 30 x 25 cm
1



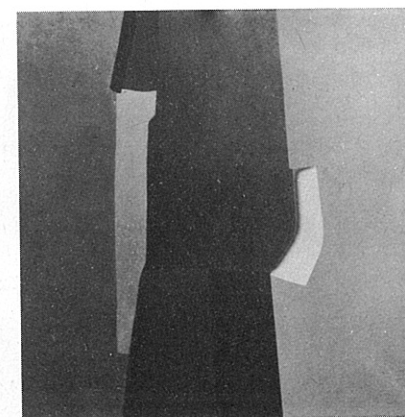
1967. Oil on canvas
110 x 104 cm
2



1968. Oil on canvas
100 x 104 cm
3



1969. Oil on canvas
140 x 180 cm
4



Increasingly with the painting I did, I felt myself in a world that had less and less to do with the world that I was confronted with on the outside. In this abstract way, putting forms and colors together, I could only depict a general atmosphere, which left a lot covered up and unnamed. I could have continued in endless variations like this until the end of my life.

But I wanted more clarity about feeling foreign-determined and stereotyped. The result was that I completely stopped painting. For about half a year, I only made a few sketches and notes.

Having stopped painting, I started concerning myself with the interplay of media and consumer.

I observed the signs and symbols with which groups limit and delimit each other in sex-based ways and in class ways, that is, the kinds of things that they surround themselves with, what kinds of behavior norms they develop, and the relevance of economic influences.

To what an extent we are actually much more manipulated by that which is visual than by that which is spoken or written became increasingly clear to me.

In this context I put in perspective

specifically how the characteristics of people in this society are interchangeable with the characteristics of products, and how this has been “lucratively” developed.

For example in the consumer market, the characteristic “soft” is used as much for women as it has been developed for softening agents.

As I started painting again, I began to paint everything as merchandise – just like products come in the market. Be it characteristics, people, things, especially landscapes. (pictures 5 to 11)

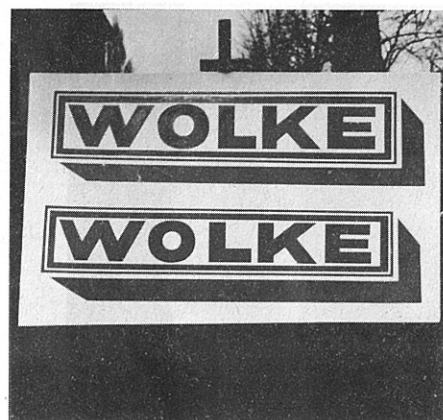
Sometimes I took the picture from a package directly, some-

1968. Oil on canvas
130 x 140 cm
5



Text reads: Wonderful

1970. Oil on canvas
120 x 200 cm
6



Cloud Cloud

1970. Oil on canvas
120 x 180 cm
7



Sun Water

1971. Oil on canvas
140 x 180 cm
8



Clear Blue Sky Soft
Dreamlike beauty
Music resounds
Liberating
With snow

times I only took parts of it, or single shapes. However, the writing on my packages only appears as exact copies of printing methods, as they are used in advertising. All lines and curves are irregular. I did not use either a ruler, a compass, stencils or anything similar, but rather used only a fine narrow brush; I wrote and drew the shapes in rhythmical hand movements. (This is hard to discern in these small-scale reproductions). In this manner, I wanted to achieve an organic impression and only create the appearance of duplicating the level of my models. For this reason, I

also painted the printing errors, that is, imitated them in the manner which they appeared. I noticed that through these mistakes, a depth of space was created that made the effect somewhat more organic, while the industrial product packaging is stiff and unalive — so perfect, that a complete naturalness occurs and the content of the picture automatically goes directly into the subconscious. Through my “faulty” manner of presentation, I tried to break up this perfection in order to create a distance to the product. I always had the illusion that I basically sat there just as every

other painter sits in front of her/his landscape or in front of her/his model.

This in my opinion corresponds to the way the patriarchal world packages nature. As for example the manner in which the tourist industry sells any landscape or resort through catalogs.

When I take pictures of women and men in magazines, catalogues or on television, I still have similar intentions, as I did with my painting.

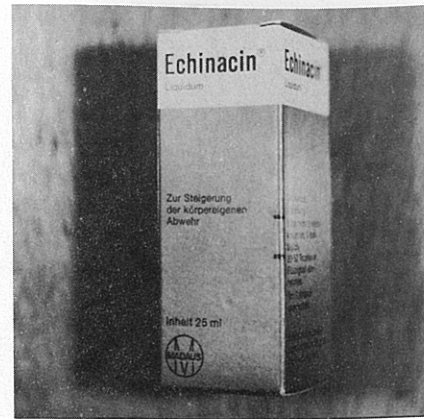
On the one hand, according to my feelings, these photographs clearly express the person as a prepared product of the media state, even

1971. Oil on canvas
120 x 200 cm
9



Breathing
Wonderfully close
Juicy fields
Green

My "nature", the package
that I used as a model.
(package of medicine)
10



1971. Oil on canvas
(Three pieces set together)
116 x 335 cm
11



Helga Mild
With tenderness – pure
Happiness and joy beam
out of your face!
Natural

Once again the package
that I worked with.
(leather polish)
12



more clearly than the pictures I take out on the streets. On the other hand, I see people whom I observe in pictures – whether they are in magazines, books or on the television screen – just as much as a part of my life as the people I deal with more directly.

This is also a reason for my need to bring these various levels together, to bring them to a new shared level, for example, by depicting them in montages.

This procedure was important for me in my whole project of body language, and I used it also in all the unanalytical portraits of the

women's heads, pictures 31 to 40 in the chapter "Heads of today's women and men."

At the time I was painting the lettering pictures, I was still very far removed from being really conscious of my own questioning of myself as a woman.

Although unconsciously, I still identified myself with the themes, objectives and values of the male viewpoints and interests.

At this time, I was aware that pop art especially had influenced me strongly. However, I felt this to be an enrichment and in no way restrictive.

It is precisely in pop art, where it

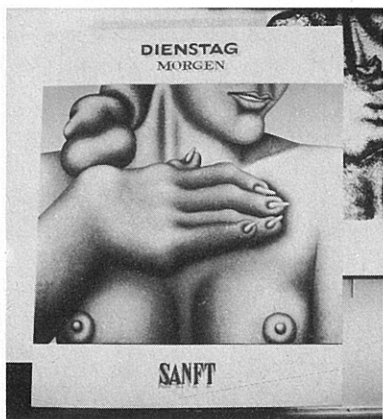
becomes so drastically evident how men in general unquestioningly assume the sex-based characteristics of distance that stabilize the hierarchy of man/woman or man/object.

It is particularly here where we can clearly see to what extent the woman is sold out just like any other product through pornographic presentation.

Suppressing my internalized oppression as a woman, in my lettering pictures and still later in the other paintings of figures, I basically did not touch upon any of the ruling relationships.

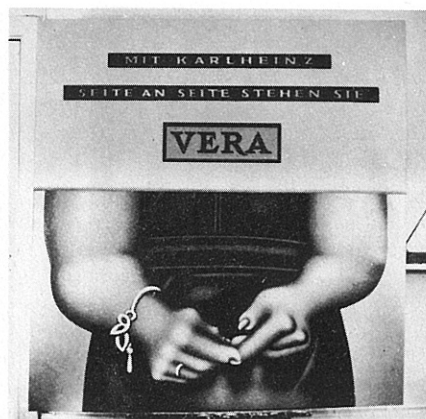
What I considered to be an exposé

1972/73. Oil on canvas
160 x 200 cm
13



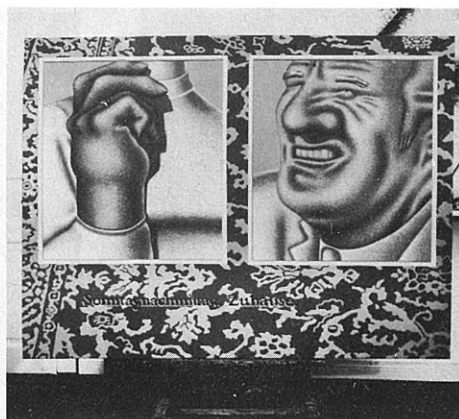
*Tuesday morning
Gentle*

1973. Oil on canvas
190 x 180 cm
14



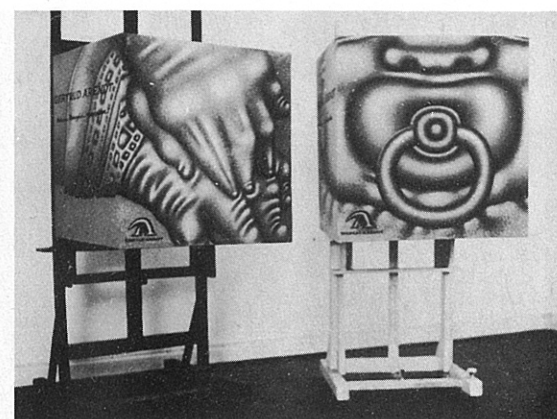
*With Karlheinz
You stand side by side
Vera*

1973. Oil on canvas
150 x 200 cm
15



Sunday afternoon at home

1973/74. Oil on canvas
90 x 100 x 90 cm
16



at that time was actually a reconciliation with that which had originally caused me fear.

Gradually I could no longer avoid seeing the social structures under the sex-based aspect, although the interrelations were not nearly as clear to me then as they are today. Since body language, clothes, jewelry and other attributes are major characteristics for the outer labeling of the hierarchy man/woman, I used these signs as symbols. The most important of these for me was body language. I began gathering large amounts of material from the media. Parts of this material I used as models in

painting.

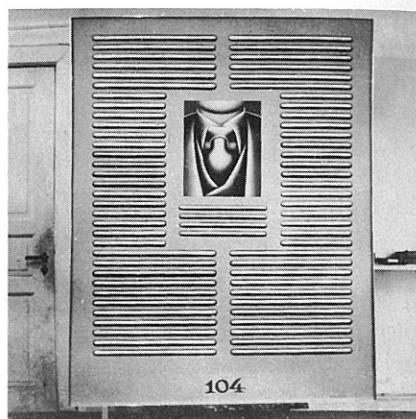
Body language concerned me more than the other aspects, because according to my feelings, the result of male power practices is expressed the most visibly here. I found this expressed the most distinctly in the "feminine" hand postures as well as in the "ideal" hand forms themselves (see pictures 13 to 16). I painted them on the one hand as symbols of passivity and the general powerlessness that women have in the patriarchy; also, I tried to recreate the contradiction that emerged because I felt that women are basically incredibly strong.

According to my feelings, the male gestures of domination were especially symbolized by the men's facial wrinkles, and exposing this "spectacle" in my paintings was important to me (paintings 15 and 18).

However, even in these paintings of figures (that I have done since the beginning of the 1970's), the power structures between the sexes is not essentially visible.

This is mainly due to the fact that that which I saw in my environment, I presented in my pictures as a single form, without making further connections and interrelations visible.

1971/72. Oil on canvas
160 x 200 cm
17



1972. Oil on canvas
130 x 200 cm
18



*Towards the East:
Majestic snow-covered peaks*

I painted woman exclusively as she is seen by the male media, art included: as a body, or parts of a body, completely passive, arranged as an object for the man.

I painted the man too in the same way in which he mostly depicts himself in his own media (pictures 17 to 26), accentuating the head as a thinking and active person.

In current men's art, the men typify themselves above all as active, thinking people. This does not change when the man questions himself as a thinking individual, or portrays himself as unindividualized, or occupies himself

When women are used for advertising, they are shown as proferring bodies. When men are used, they are shown as active and competent advisors.

in a critical manner with the existing conditions.

On the other hand, the woman is seen by the male artists as well as by the other media specialists as being thematically worthwhile almost exclusively as a body or part of a body; regardless she is clothed or not.

Even when he shows her as a victim, the man equips the woman with all the "feminine" characteristics of the current sex consumer patterns.

Although I thought I was being very critical, I had internalized this male point of view myself. I did not even notice that I did the

same thing — I painted women as headless body parts and men were mainly important for their heads.

Even the mother with her male heir baby (painting 16) fits into this pattern — she, with hands humbly and passively folded on top of one another, he, all head (even though the pacifier is well in the foreground and the head well-trimmed. Nonetheless, the painting deals with a potentially thinking person).

The book page, entitled — page 104 — (painting 17) does not make any power structures evident, although this time, I do not portray the man as a head, but

For these pictures, I stretched the canvas over wooden frames, wanting to summon an image of "product packaging" with the box form.

rather as a chin and tie. As in all other pictures, the hierarchial characteristics also remain in the same frame of reference.

I had so internalized the visualizing way the patriarchal media works with pictures that what I meant to say did not come across.

Through the clearer naming and forming of these paintings of figures, I had come to a more concrete conflict in my way of seeing that had been the case in earlier paintings.

I soon had the feeling however, that I was not going to be able to continue working in this manner for much longer.

That which had been most important in my search during the last years had to do with the integrated norms of body language. I wanted to find out more about this. But the possibilities of painting seemed to be too limited and unsuitable. Not only did I spend two to three months on each picture, but it also became more and more evident to me that in this manner I could not learn more than I already knew. So I went out and took pictures of women and men, as I described in my introduction.

The manner of presentation which

I have achieved through the medium of photography comes much closer to my desire to make situations and connections obvious. I have come to view the creation of individual pictures, be they drawings, paintings or photographs, in the tradition of the art historical past: a procedure that no longer corresponds to that with which I am occupied today.

It is clear to me that this project about body language is also based on artistic and scientific methods that have been totally derived from men's interests. Nonetheless, more interrelations have become clear to me through this work, than they did through any previous method.

As I look back now, doing this whole project was a very important step, which I could never have taken on with such determination, being prepared to take the consequences, without the help and inspiration of women in the women's movement.

Looking back at all of my work, including my painting, it occurs to me that I never concerned myself with anything other than those things which aroused fear in me and which limited me.

In the future, and I have already begun to do this, I will put all my

energies in creating new forms with other women. And will stop concerning myself with the analysis of the world of men.

The space that men take up in my life, even though I am living totally woman-identified, is still incredibly large.

Even in my own apartment, if I look around at everything that surrounds me here, from the viewpoint of how much all these things have to do with me as a woman, I realize that other than a few stones I have gathered on my travels, there is virtually nothing that really has to do with me in a positive sense.

Everything, from the architecture to every piece of furniture, every machine, the tableware, my clothes, the lighting, as well as that which comes in from the outside world through radio and television, is male-marked. Everything is determined by male interests and needs, created from a male-profit orientation.

I wish I was in a position to say, all of these things have nothing to do with me. But I cannot say this because I know that all that is around us, are symbols of the oppression of women, and therefore of my oppression. Yet I need some of the stuff.

Stern 31/1975
(excerpt)
17



Stern 28/1977
18



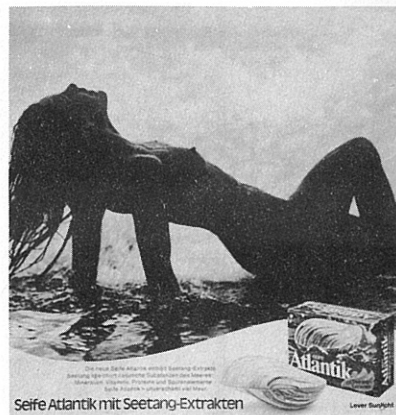
Stern 33/1975
(excerpt)
19



Spiegel 1-2/1974
20



Spiegel 8/1974
21



22
Stern 26/1975
(excerpt)



23
Hamburg Seaman's Guild
warns of dangers on board
Spiegel 42/1975



24
Stern 40/1975
(excerpt)



25
billboard
Hamburg, 1977



26
Stern 28/1977

It is incredibly hard for us women in these surroundings in which we must live, to resist all of those needs and experiences to which we have been conditioned.

But even though it is difficult, only by resisting all those "needs and experiences" will we be able to finally set up new questions, goals and values in a self-determined way.

As we have seen internationally in the last years, we have become more aware of our situation, regardless of all the subtle obscuring techniques that surround us. Step by step we are taking back our space outside the patriarchal structures.

5 years



10 yrs.



20 yrs.



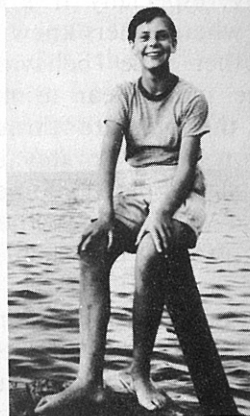
21 yrs.



40 yrs.



5 years



14 yrs.



16 yrs.



17 yrs.



18 yrs.



40 yrs.

My own body language

By observing all the details in the photographs that were taken of me since my childhood, I can see just how my body language developed in that manner so "typical of women".

As a five-year old, I sit as a matter of course in a very broad stance, the tips of my toes pointing relatively far outwards, and resting my hands on my knees, admittedly without pressing my elbows out as far as men mostly do so "impressively" in similar posture.

As a fourteen-year old in the next picture, I assume a very similar pose, but the feet are already very much closer together and especially the shoulders are pulled together very narrowly.

As of my sixteenth year, I had obviously "learned my lesson as a woman", completely internalized it, as can be seen in my portraits. They exactly coincide with all the "feminine" characteristics which I show in the chapter on today's heads. It took me over twenty years to become aware of my training and of its functions. To believe that I will ever be able to totally overcome it is surely an illusion. However, the processes of change that started a number of years ago, brought me especially through living with women, ever

more into a position where it is possible to overcome the old destructive and self-destructive patterns.

In the course of my work on this project about body language, I constantly tried out the various "feminine" and "masculine" body postures of which I had taken pictures, in order to enter into the feeling and see what I felt in doing it.

I found most of the postures either those "apparently masculine": broad, ostentatively relaxed, threatening, stiff, immovable, and those "apparently feminine": submissive, cute, decorative, forceably mobile, above all very constrained and forced.

Some women especially when they talk to others, particularly if the other is a man, constantly change their body postures. The head is held at an angle, the upper body sways lightly back and forth, constantly changing variations of weight-shifting from one leg to another and then frequently, there is a position of the "daintily"-held hands. It all looks as if they don't know where they should go with themselves, and as if they want to constantly apologize for their existence and at the same time look cute and harmless.

Copying this constant flow of motion felt the most degrading of all. The more detailed my knowledge of the sex-based differences of the body postures became, the more unsure I became in my own behaviour. Periodically I didn't know anymore how I should move, but I knew I needed change. The first thing that I changed was my leg posture when I sat down. These tightly-held together knees and feet postures were postures that I had assumed frequently, without ever becoming aware of how strenuous they are.

It was very depressing to notice how afraid I really was to just sit down relaxed, and thus more broadly, especially if I was anywhere where others knew me.

My other role behaviour also became more clear to me, especially the pressure through fear that forced me to stay inside of "my assigned place", something of which I had not previously been aware existed to such a large extent.

The more I realized how important the outwardly visible is, the more I tried experiments with myself.

Soon I knew that in order to "make oneself acceptable" one only needs a few signs that fit into the woman's role.

Even if it was only my mouth made up red, or the hair neat – it didn't even have to be "done" at the hair-dresser's – or I was wearing high-heeled shoes with my jeans, a ring, a necklace or an earring; this was enough for people; especially men, to react differently. – Each of these details had the same effect as smiling. And the strange thing was that at first, the more I didn't wear the sex-based symbols, the more I smiled. Apparently, I was afraid of falling completely out of the role, and compensated for my "missing" markings.

I gradually noticed more and more that women in the media are also shown in all "masculine" poses, but never other than in clear proffering poses for the sexual consumption of men. I particularly noticed the connection with "feminine" clothes, make-up, jewelry and so on; for exactly in connection with these "masculine" poses the "decorative trimmings" are used in a purposeful manner apparently to make the woman seem as "sexy" as possible. Therefore, no one could come to the misconception that one is dealing with a self-assured woman, who sits or stands comfortably. This helped me to recognize that

the less I marked myself as an object for the man, the easier it was for me to move more fearlessly and sit broad-legged anywhere.

In the publication Der Kaiserin neue Kleider? (The Empress' New Clothes?) by Cillie Rentmeister, the woman painter Sarah Haffner describes her situation from the aspect of her being marked as a female person, and the conflict that she apparently went through consciously at a very early stage:

"At the age of seventeen, I entered art college, and I felt terribly uncomfortable there; although I could not express it in words at the time, it was subconsciously apparent to me that I was being seen as a woman and not as a female artist and that I was also interesting as a woman.

When I wore pants to school, I knew I would paint that day. And when I wore a skirt, I knew I would stand around somewhere in the hall and wait until someone came and talked to me. ... I knew exactly that these were two different moods – but basically it was already a kind of internal splitting, if you want to call it that. ..." (1)

I found it particularly confining to

have to note increasingly how strongly I was anchored in my sex-based behaviour – how unconsciously I had the man in my head – "My" limits lay exactly where my needs collided with the areas which men reserve for themselves.

It took me a lot longer to become aware of my narrow arm postures and my shoulders pulled forward together than I ever needed to become aware of all other observations.

Very slowly I came to the realization of how this narrow arm posture limited my breathing. The clearer this relation became to me, the stronger I felt the interaction between all motions of my body postures and my internal state. Through my body posture and my breathing, I gradually could gain more control over my well-being.

As I changed this internalized narrow posture, I immediately felt more relaxed, more fearless and more self-assured. Walking, holding my shoulders broader and straighter, was the hardest. Although I did notice how important it was to turn the backs of my hands more forward, so that the elbows were farther away from the body – which also made the deep breathing easier – still,

for a long time, I could not bring myself to do this constantly, because I found it so "masculine ugly".

In the past, I had found beautiful those parts of me that seemed narrow, delicate and fragile. My narrow shoulders had especially appealed to me, my broad ankles and wrists and my relatively large hands on the other hand had not pleased me at all. Now I feel especially good about the fact that since I have stopped pulling my shoulders together I look much broader and stronger than I did before. A while ago, I wanted to wear an old coat of mine, which I had not worn in a long time. I realized that I could not even close the buttons. I exhaled completely and squeezed my chest and shoulders together so that I could get into it, I wanted to try to fit back into that old feeling too.

I had also always bought my shoes too small and too narrow – the effects of which can still be seen in my feet today – not to mention the other damage I did to my feet and back by daintily mincing on high heels.

I could barely believe that I had walked around like that for at least 20 years. Why didn't I notice this sooner! But it all coincided with the other behaviour that I had allowed myself to be forced into. What an incredible waste of energy through my own oppression! And I don't even know where it all will end.

Looking at all the photographs which I took of other "feminine"-posed women like myself, I conclude that they generally breathed as little as I did.

With my breathing, I also noticed how thin and pressed my voice sounds when I feel uncomfortable or when I feel aroused by fear. At the same time in such cases, I speak at a very high pitch. In extreme cases, what I say sounds very childish.

I made the same observations (that coincide totally with the patriarchal idea of the child-woman) very frequently among other women as well.

After my body language had already changed considerably, I had an experience that impressed me a great deal. After I had just laid down to go to sleep, I felt how I suddenly slid down into myself; coming down from the head, sliding into the outer form of my body, as if it was a piece of clothing that I had not filled out yet, as if the hands and feet had been about an inch too short.

As this "sliding-into-myself" happened, suddenly I had very warm hands and feet and then gradually an incredibly beautiful warm relaxed feeling in my entire body.

I see this experience as a particu-

This means that men with their body postures not only take up more room, they also take up more air!

larly strong physical expression of overcoming the feeling of being cut off from myself. An expression leading towards a positive body feeling in tune with myself and a self-determined perception.

If I think back to times in which I had the most adjusted life, I see that I got along "the best" the more I could suppress. The farther away I was from myself, the more I felt attuned to the current norms. The more I came into this feeling manner of medication: pills, alcohol, cigarettes and so on. Even today, when I don't feel well, when fears and uncertainties arise, I still have the tendency to revert (and not just in body language) to "calming myself down" by going through behaviour that fits into those patterns that reduced and crippled me so long in my possibilities. (For example: being together with people who do not have a positive effect on me, unhealthy food, cigarettes, alcohol, bad films, nerve-deadening music; just about all that which the male-dominated media produces.) Everything that is good for me disquiets me slightly in such situations.

The better I feel, the more sensitive I become to things that are bad for me. The more consis-

tently I can deal with situations
when I feel they go beyond my
energies.

**Body language on the train.
An experience.**

Some time ago, I had a particularly revealing experience. We, six people, sat three on a bench, across from each other. Diagonally across from me, between two older women, sat a man, about thirty years old. I observed that his leg stance was somewhat narrower than my own. But this was only for a moment, soon he made himself broader. Only our feet postures remained even, with our feet pointing slightly outwards. I thought, let's see what happens if I make myself broader again and turn my feet slightly more outwards too. I changed my postures only in small degrees. He immediately followed suit. His legs and feet were once again spread out more broadly than mine. I did not have the impression at all that he was consciously aware of me. He kept looking out the window the entire time, while I pretended to read my book. However, I didn't want to break it off, and made myself a little broader. It was getting embarrassing, because I was afraid that the woman to my left was going to feel crowded, but she did not seem to notice anything. The man could scarcely spread himself out any broader than I was, but then suddenly, perhaps half a minute after my last change

of position, he laid his right foot on his left knee. In order that he wouldn't become aware of what was happening, I waited longer this time before I changed my position. Then I laid my right foot on my left knee, and was very curious as to what would happen next. It was incredibly strange how his foot, which had been lying flat on his knee, was suddenly turned upwards, so that the tip of his foot pointed upwards. I followed his pattern rather quickly. Once again, after a short pause, he suddenly lifted his foot from his knee and set it on the bench without the least hesitation, but rather with emphasis, between the thighs of the two, an older man and an older woman, who were sitting across from him. Regretfully I couldn't see their facial reaction since I was trying so hard to look as if I was reading my book. At any rate, they didn't say anything. Nonetheless, the man took his foot back down relatively soon afterwards. I considered the "experiment" as over. But on the whole, I was taken aback that the man remained unconscious of what had happened.

As this incident shows, that which I observed coincides with my research. I see a direct connection

with the generally internalized compulsion of men to dominate. Even the smallest nuances play an important role. I assume that this man would have reacted totally different if I had been marked by clothing, jewelry or make-up as an object for the man, or if I had changed my body posture accordingly. He perhaps would have tried to make conversation in a "tried and true" way, in order to (naturally just as unconsciously internalized) demonstrate who is higher in the hierarchy.

Notes and Resources.

In order to better compare the various postures, it appeared necessary to me to print a number of the photographs used reversed.



Example of a photograph printed right side and printed reversed.

However, I forgot this process when I was considering the aspect of "right" and "left" for example in the Egyptian sculptures.

I shot all photographs not otherwise labeled.

The illustrations used out of the media are excerpts of those parts where body language occurs.

The body language of today's men and women.

Publishers of the various magazines, journals, and flyers used in the text, in so far as they were not already mentioned. (I have added short explanations what kind of magazines they were – translator's note):

Athletik Sportjournal, Verlag Athletik Sportversand, Essen. sports magazine

Annabel, printed and published by D.C. Thomson & Co., Ltd., London. fashion magazine

Bertelsmann Lesering Illustrierte, Verlag Bertelsmann, Gütersloh. book club magazine

Beate Uhse, Versandhaus, Flensburg. Sex article catalogue

Bolero, Arnaldo Montadori, Editore S.p.A., Milano.

Boote, Verlag Delius, Klasing & Co., Bielefeld. water sports magazine

Bravo, Heinrich Bauer, Fachzeitschriftenverlag, Munich. popular magazine for teenagers

Brigitte, Gruner + Jahr Verlag, Hamburg. fashion magazine

Bunte, Burda-Verlag, Offenburg. weekly illustrated magazine

Camera, Verlag C.J. Bucher, Luzern. semi-professional photography magazine

Club Caprice 5. Verlag Kastley, Stuttgart. pornography magazine

Club International. Copyright Paul Raymond Publications Ltd., London.

Das da, Röhl-Verlagsgesellschaft mbH, Hamburg. 'Magazine for Culture and Politics'

Deutsches King, Willms Verlag, Hamburg.

Die Zeit, Zeitverlag Gerd Bucerius, Hamburg. cultural weekly newspaper

Du und ich, Leine-Verlags-GmbH, Hannover.

Echo der Frau, Verlag Welt am Sonntag, Düsseldorf. Women's weekly magazine

Eltern, Gruner + Jahr Verlag,
Munich. parents' magazine

Emma, Emma-Frauenverlags-
GmbH, Köln. feminist magazine

Er, Er Verlags-GmbH, Esslingen.
men's magazine

Esquire, Esquire, Inc., Chicago,
USA. men's magazine

Eva, Erich Pabel Verlag, Rastatt.
pornographic magazine

Fachkontakt (Fachzeitschrift für
Fotografie), GFW-Verlag, Düssel-
dorf. professional magazine for
photography

Feigenblatt, Hans Müller Verlag,
Hamburg. ("Figleaf") porno-
graphic magazine

Fernsehwoche, Heinrich Bauer
Verlag, Hamburg. TV-program

Frau im Spiegel, Verlag Ehrlich
& Sohn, Lübeck. women's illus-
trated weekly

Frauenjahrbuch 76, Verlag Frauen-
offensive, Munich. women's year-
book 1976 (feminist)

Freitag, Sonnenverlag GmbH, Ba-
den Baden. pornographic magazine

Für Sie, Jahreszeiten-Verlag, Ham-
burg. TV and radio program mag-
azine.

GnéRevue, Society Anonyme,
Imprime en Belgique.

Hallo Hamburg, Verlag Media
Produkte GmbH, Hamburg. week-
ly events program for Hamburg

Hamburger Abendblatt, Axel
Springer Verlag, Hamburg.
illustrated daily 'news'paper

Handelsblatt, Verlag Handelsblatt,
Düsseldorf. daily finance news-
paper
Hers, IPC Magazines Ltd., London
1976. women's magazine

Him, St. Pauli Verlag, Helmut
Rosenberg, Hamburg. porno-
graphic magazine

Hör Zu, Axel Springer Verlag,
Hamburg. TV and radio pro-
gram

Isabel Shirley, *How to pose for
the camera* (New York, Amphoto)

Jasmin, Kindler und Schiermeyer
Verlag, Munich. family magazine

Konkret, Neuer Konkret Verlag,
Hamburg. political satire magazine

*Männlich, weiblich oder mensch-
lich*, Materialien v. Jochen Wolff,
NDR-Schulfernsehen, SDS-Verlags-
union Schroedel Diesterweg Schö-
ningh, Verlagsunion für neue Lehr-
medien, Hannover, Frankfurt,
Paderborn 1974. (*Masculine,
feminine or human* - materials
for school television)

MS., published by Magazine Corp.,
N.Y., USA. feminist magazine

Müttermagazin, Verlag Wort &
Bild Rolf Becker, Baierbrunn.
(*'Mother magazine'*)

Neue Mode 1976, Sonderheft,
Heinrich Bauer Verlag, Hamburg.
(*'New fashions 1976'* extra edition)

Neue Welt, Verlag Welt am Sonn-
tag, Düsseldorf. weekly illustrated
magazine

Neue Post, Heinrich Bauer Verlag,
Hamburg. Elderly women's mag-
azine

Neue Revue, Heinrich Bauer Ver-
lag, Hamburg. illustrated weekly
magazine

Newsweek, The national news
magazine, published by Newsweek
Inc., The Washington Post Com-
pany, USA.

Pardon, Pardon-Verlags-GmbH,
Frankfurt. political satire magazine

Petra, Jahreszeiten-Verlag, Ham-
burg. women's fashion magazine

Playboy, Deutschland, Heinrich
Bauer Verlag, Munich. men's
magazine

Praline, Heinrich Bauer Verlag,
Hamburg. weekly illustrated

Quick, Heinrich Bauer Verlag,
Munich. weekly illustrated

Rhenus-Verlagsgesellschaft,
Düsseldorf.

She, The National Magazine Com-
pany, London.

Spiegel, Spiegel Verlag Rudolf
Augstein, Hamburg. Germany's
most well-known weekly news
magazine

Spontan, Gondel-Verlag Fischer,
Brälye & Co., Hamburg. political
satire magazine

Sport Revue, Verleger Ludwig
Brummer, Munich. sports maga-
zine

St. Pauli Nachrichten, St. Pauli
Verlag, Helmut Rosenberg, Ham-
burg. pornographic magazine

Stern, Gruner + Jahr Verlag,
Hamburg. Germany's most well-
known weekly illustrated
magazine

The Daily Telegraph, Magazine,
published by the Daily Telegraph
Ltd., London.

Time, Time Atlantic Edition,
Time-Life International, Neder-
land B.V., Amsterdam. weekly
news magazine

Vogue, The Condé Nast Publi-
cations Inc., New York, USA.
fashion magazine

Wochenend, Heinrich Bauer Ver-
lag, Hamburg. weekly illustrated
magazine

Zuhause, Jahreszeiten Verlag,
Hamburg. popular interior
decorating magazine

Foreword

- (1) Phyllis Chessler, *Women & Mad-
ness*, (New York, Avon Books,
1973), p. 39 and 44
- (2) Verena Stefan, *Shedding*, (New
York, Daughters Publ., 1975,
Engl. 1978) p. 31

The Egyptians

Abbreviations:

"BOT" means "Before our time reckon-
ing"

"IOT" means "In our time reckoning"

As the time periods of the Egyptians are
difficult to ascertain exactly, the dates
of the individual historians may vary.

In pictures of couples among the
Egyptians, quite frequently only the
men's names are mentioned, as for
example in picture 10, where the
woman "also" has a title. I conclude
from this that the names of the women
and partly their titles are omitted. This
impression is confirmed by the hier-
archy between the sexes. This is appar-
ent through the body language, in which
the social and judicial situation of the
women was generally higher until the
end of the Late Period.

More extensive research than I am
capable of at the moment would be

necessary in order to achieve clarity in this point.

I did not use illustrations of any sculptures in this or any other part if the sex was not completely definable unless I was trying to question the determination of sex as among the Etruscans.

It was not possible to show the hierarchical sign of skin color, as this is only clearly visible in color reproductions. The woman is mostly shown with lighter skin than the man. This sign of a higher position in the hierarchy is frequently to be observed among older cultures.

- (1) *Lexikon der Ägyptologie*, (Egyptological Encyclopedia), edited by Wolfgang Helck and Eberhard Otto, (Wiesbaden, Otto Harrassowitz, 1975)
- (2) Josephine Schreier, *Göttinnen*, (Munich, Verlag Frauenoffensive, 1978), p. 22.
- (3) Bertha Eckstein-Diener, using the pseudonym Sir Galahad, *Mütter und Amazonen*, (Munich/Berlin, Non-Stop-Verlag, 1975), p. 240 (In English, the name is Helen Diner, *Mothers and Amazons: The First Feminine History of Culture*, (New York, Julian Press, 1965) — however, the page numbers refer to the German edition.)
- (4) *Ibid.*, p. 240
- (5) *Ibid.*, p. 243
- (6) Mathilde Vaerting, *Frauenstaat und Männerstaat*, 1921, appeared in the first womenpress of the Berlin women's center (1974), p. 157
- (7) Bertha Eckstein-Diener, *op. cit.*, p. 243-244
- (8) Elizabeth Gould Davis, *The First Sex*, (Hammondsworth, Penguin Books, 1971), p. 138
- (9) Mathilde Vaerting, *op. cit.*, pp. 38 - 39
- (10) Bertha Eckstein-Diener, *op. cit.*, p. 242
- (11) Mathilde Vaerting, *op. cit.*, p. 50 - 51
- (12) Mathilde Vaerting, *op. cit.*, p. 51
- (13) Bertha Eckstein-Diener, *op. cit.*, p. 235
- (14) Mathilde Vaerting, *op. cit.*, p. 104
- (15) Josephine Schreier, *op. cit.*, p. 11
- (16) Mathilde Vaerting, *op. cit.*, pp. 100 - 101
- (17) Mathilde Vaerting, *op. cit.*, p. 101
- (18) Josephine Schreier, *op. cit.*, p. 13.
- (19) Josephine Schreier, *op. cit.*, p. 37
- (20) Josephine Schreier, *op. cit.*, p. 38
- (21) Josephine Schreier, *op. cit.*, pp. 44 - 46
- (22) Josephine Schreier, *op. cit.*, pp. 77 - 78
- (23) Josephine Schreier, *op. cit.*, p. 79
- (24) Josephine Schreier, *op. cit.*, p. 65
- (25) Bertha Eckstein-Diener, *op. cit.*, p. 243
- (26) Josephine Schreier,
- (26) Josep
- (26) Josephine Schreier, *op. cit.*, p. 65
- (27) Elizabeth Gould Davis, *op. cit.*, p. 138
- (28) *Lexikon der Ägyptologie* (Egyptological Encyclopedia), *op. cit.*, Heading: Marriage
- (29) Josephine Schreier, *op. cit.*, p. 86
- (30) Bertha Eckstein-Diener, *op. cit.*, p. 245
- (31) Bertha Eckstein-Diener, *op. cit.*, p. 54
- (32) Anne Kent Rush, *Moon Moon*, (Berkeley, New York, Random House, Moon Books, 1976)
- (33) Bertha Eckstein-Diener, *op. cit.*, p. 54

The Greeks

- (1) Josephine Schreier, *Göttinnen*, (Munich, Verlag Frauenoffensive, 1978), p. 14
- (2) Josephine Schreier, *op. cit.*, p. 56
- (3) Meyers Lexikon, 7th edition, Vol. 9, Bibliografisches Institut, Leipzig 1928: "Pausanias, Greek author of the 2nd century A.D., out of Lydia, described in the 'Periegesis' ('guide') the religious and artistic attractions of most of the cities of Greece. Many of his facts have been confirmed through archaeological digs. . . ."
- (4) Josephine Schreier, *op. cit.*, p. 57
- (5) Bertha Eckstein-Diener, using the pseudonym Sir Galahad, *Mütter und Amazonen*, (Munich/Berlin, Non-Stop-Verlag, 1975), p. 205 (In English, the name is Helen Diner, *Mothers and Amazons: The Feminine History of Culture*, (New York, Julian Press, 1965) – however, the page numbers refer to the German edition.)
- (6) Mathilde Vaerting, *Frauenstaat und Männerstaat*, 1921, appeared in the first womenpress of the Berlin women's center (1974), p. 97
- (7) Mathilde Vaerting, *op. cit.*, p. 116

- (8) Meyers Lexikon, *op. cit.*
- (9) Bertha Eckstein-Diener, *op. cit.*, p. 197
- (10) Elizabeth Gould Davis, *The First Sex*, (Hammondsworth, Penguin Books, 1971), p. 186
- (11) Elizabeth Gould Davis, *op. cit.*, p. 145
- (12) Edith Holliger, *Schon in der Steinzeit rollten die Pillen*, (Already in the Stone Age, the Pill was rolling), (Bern, Verlag Herbert Lang & Cie, 1972)

The Romans

- (2) Meyers Lexikon, 7th edition, Vol. 9, Bibliografisches Institut, Leipzig 1927: "Maecenas, E. Cilnius, . . . from an Etruscan family. . . His name was already well-known in ancient times, because he had the ability to recognize poetic talent, to inspire it, and to support it (thus the word 'Maecenas' = patron). . . ."
- (3) Bertha Eckstein-Diener, using the pseudonym Sir Galahad, *Mütter und Amazonen*, (Munich/Berlin, Non-Stop-Verlag, 1975), p. 195 (In English, the name is Helen Diner, *Mothers and Amazons:*

The First Feminine History of Culture, (New York, Julian Press, 1965) – however, the page numbers refer to the German edition.)

- (4) Elizabeth Gould Davis, *The First Sex*, (Hammondsworth, Penguin Books, 1971), p. 188
- (5) Elizabeth Gould Davis, *op. cit.*, p. 236
- (6) Bertha Eckstein-Diener, *op. cit.*, p. 191
- (7) Bertha Eckstein Diener, *op. cit.*, p. 196
- (8) Elizabeth Gould Davis, *op. cit.*, p. 116
- (9) Elizabeth Gould Davis, *op. cit.*, p. 235

Relevant facts to the history of an old goddess gesture

- (1) *Lexikon der Ägyptologie*, (Egyptological Encyclopedia), edited by Wolfgang Helck and Eberhard Otto, (Wiesbaden, Otto Harrassowitz, 1975), p. 939
- (2) Sophie Drinker, *Die Frau in der Musik*, (Zurich, Atlantis Verlag, 1955, pp. 30-31

- (3) *Lexikon für Theologie und Kirche*, (Encyclopedia for Theology and Church), Vol. 7, (Freiburg, Verlag Herder, 1962)

Middle Europe

- (1) Mathilde Vaerting, *Frauenstaat und Männerstaat*, 1921, appeared in the first womenpress of the Berlin women's center (1974), p. 124 and 126
- (2) Mathilde Vaerting, *op. cit.*, p. 126
- (3) Mathilde Vaerting, *op. cit.*, p. 7
- (4) Mathilde Vaerting, *op. cit.*, p. 59
- (5) Mathilde Vaerting, *op. cit.*, p. 63
- (6) Bertha Eckstein-Diener, using the pseudonym Sir Galahad, *Mütter und Amazonen*, (Munich/Berlin, Non-Stop-Verlag, 1975), p. 183 (In English, the name is Helen Diner, *Mothers and Amazons: The First Feminine History of Culture*, (New York, Julian Press, 1965) — however, the page numbers refer to the German edition.)
- (7) Bertha Eckstein-Diener, *op. cit.*, p. 185
- (8) Bertha Eckstein-Diener, *op. cit.*, p. 184

- (9) Elizabeth Gould Davis, *The First Sex*, (Hammondsworth, Penguin Books, 1971), p. 257
- (10) Elizabeth Gould Davis, *op. cit.*, p. 244
- (11) Josephine Schreier, *Göttinnen*, (Munich, Verlag Frauenoffensive, 1978), p. 87
- (12) Elizabeth Gould Davis, *op. cit.*, p. 221
- (13) Anne Kent Rush, *Moon, Moon*, (Berkeley, New York, Random House, Moon Books, 1976), p. 138
- (14) Ele Schöfthaler, Troubadora und Meisterin, appeared in *Kursbuch 47*, (Berlin, Kursbuch/Rotbuch Verlag, 1977), p. 120
- (15) Ele Schöfthaler, *op. cit.*, p. 120

Let's take back our space The patriarchal socialisation to a "feminine" perception and to a "feminine" behavior

- (1) *Gewalt gegen Frauen in Ehe, Psychiatrie, Gynäkologie, Vergewaltigung, Beruf, Film und was Frauen dagegen tun*, (Violence against women in marriage, psy-

chiatry, gynecology, rape, profession, film and what women undertake against it), a pamphlet made by the women's center in Berlin, Hornstr. 2, Berlin 61

- (2) Phyllis Chessler, *op. cit.*
- (3) Frauke Teegen, *Ansätze zur Prävention und Therapie psychischer Störungen für Frauen* (Approaches towards prevention and therapy of psychiatric disorders for women) out of *Verhaltenstherapie in der psychosozialen Versorgung*, (Behavioral therapy in psychosocial treatment) Congress report Berlin, 1977, Deutsche Gesellschaft für Verhaltenstherapie e.V., Tübingen.
This is also discussed in Phyllis Chessler, *op. cit.*
- (4) *Gewalt gegen Frauen*, *op. cit.*
- (5) *Rufe alle Lesben, bitte kommen, Clit Papers I*, New York, 1974
- (6) *Lexikon zur Soziologie*, (Sociological Dictionary), (Opladen, Westdeutscher Verlag, 1973)
- (7) Ursula Scheu, *Wir werden nicht als Mädchen geboren, wir werden dazu gemacht*, (We are not born as little girls, we are made into them), (Frankfurt a.M., Fischer Taschenbuchverlag, 1977)

(8) Alice Schwarzer, *Der ,kleine Unterschied' und seine großen Folgen*, op. cit.

(8) Alice Schwarzer, *Der ,kleine Unterschied' und seine großen Folgen*, op. cit.

(9) Britta Borchard and Marianne Wex, *Eigene Kinder und Frauenbefreiungsbewegung*, (Children of one's own and the women's liberation movement), in the *Frauenzeitung* (women's newspaper) of the Hamburg women's center, Issue 6, November 1976.

The stultifying effect of the patriarchal socialisation of men

(1) Horst E. Richter, *Lernziel Solidarität*, (Educational Goal: Solidarity) (Hamburg, Rowohlt Verlag, 1974)

(2) *Frauenkalender* 1976, Oct. 26. (women's pocket calendar 1976) (Graffiti during the Protestant Church Day 1975 in Frankfurt)

Patriarchal Sexuality and Body Language

(1) *Emma* 1977, No. 3, p. 52 and No. 6, p. 10, Emma-Frauenverlags GmbH, Cologne

(2) Roswitha Burgard, *Wie Frauen ,verrückt' gemacht werden*, (How women are made crazy) (Berlin, Frauenselbstverlag c/o Roswitha Burgard, 1977)

(3) Alice Schwarzer, *Der ,kleine Unterschied' und seine großen Folgen*, (Frankfurt, S. Fischer Verlag, 1975)

(4) Anne Koedt, *The Myth of Vaginal Orgasm*, New England Free Press

(5) Karlheinz Deschner, *Das Kreuz mit der Kirche*, (The Cross of Bearing the Church), (Düsseldorf, Vienna, Econ Verlag, 1974)

(6) Anne Koedt, op. cit.

(7) Susan Brownmiller, *Against our Will – Men, Women and Rape*, (Hammondsworth, Penguin Books, 1975), pp. 258-267

(8) Kate Millett, *Sexual Politics*,

The development of this project about body language from my painting

(1) Marianne Wex, in the catalogue *International Women Artists 1877 to 1977*, Neue Gesellschaft für Bildende Künste (New Society for Cultural Arts) Berlin, 1977

My own body language

(1) Cillie Rentmeister, *Der Kaiserin neue Kleider? Die Malerin als gespaltenes Wesen im Zeitalter des Männlichkeitswahns, der Frauenbewegung und der Reproduzierbarkeit von Kunstwerken*, (The Empress' New Clothes? The Woman Artist as a Divided Being in the Age of Masculinity Madness, of the Women's Movement and the Reproductability of Artistic Works), (Berlin, 1977, appeared in private press)

This project was originally shown in 1977 as a photo exhibition in the *Neue Gesellschaft für Bildende Künste* in Berlin, in connection with the show *Women Artists International, 1877 to 1977*, and is now available in book form. The work has been expanded to include an extensive historical section.

Marianne Wex bases her work on the assumption that body language is a result of sex-based, patriarchal socialization, affecting all of our other „feminine“ and „masculine“ role behavior.

The work is based on 5.000 to 6.000 photographs of body postures, taken between 1974 and 1977. Examples from the media (advertisements, films, news reports) are also used to complete the picture.

In the historical section, Marianne Wex investigates the body language shown in sculptures of the last 3.000 to 4.000 years, and comes to the conclusion that the ideals of body language and body forms have never been so different between the sexes as they are today.