

Infant and Child Sleep in the Fine-Arts.

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1.Introduction

People have never been indifferent to sleep. Sleep is, and continues to be, a big mystery for them. Sleep is a permanent theme in artistic creativity.



*Figure 1. Anonymous (Malta).
The sleeping lady
("Mother Goddess"?). ,
about 3500 BCE.
Clay with traces of red ochre
paint. National Museum,
Valletta, Malta*

The oldest artifact on sleep that we came across was this original, over 55 centuries old: The sleeping lady, discovered in Malta and presently displayed in the Valletta museum. This clay figure (Fig. 1) of a reclining lady is prehistoric, from the Bronze Age. It has traces of red ochre paint and is thought to represent a "Mother Goddess".

*Figure 2. Anonymous
(Cyprus, 2100-2000 BCE)
Infant in its cradle hoop.
Terracotta with red slip.
Musée du Louvre,
Paris, France*



The oldest artefact related to infant sleep is the above one (Fig. 2), about 40- century-old terracotta with a red slip representing an infant in its cradle hoop. It was found in Cyprus, near Greece. The more recent artifacts we will look at are from our twenty first century.

What can we learn from the representation of infant and child sleep, beyond the aesthetic pleasure of watching beautiful images?

Sleep representation in art can give information on:

-sleep behavior and sleep states; on normal sleep versus sleep pathology.

-changes of sleeping habits, nursing, nutrition, clothing, throughout the centuries.

-parent-child relationship, social environment, religion and ethics, history and society culture.

- at the same time, we could get an insight into the methods of representation used, depending on the personality of the artist and the artistic schools in different periods in history.

We have a data base including about 7050 replicas of paintings, sculptures and engravings on the subject of sleep. 1650 are on sleep of infants and children, the very subject of the present work.

Our sources, in descending order, are prints (art books, exhibition catalogues and postcards), the Internet (in later years), numerous personal photos, as well as images kindly given to us by artists.

Power Point has been used to present the images. Details of each image have been shown on an Excel table supplying information on: a) the artist, b) the present location of the artwork, c) the techniques used, d) the title and main theme of the work in question, e) the type of sleep (dream, siesta...), f) the group under study (adults, infants, children, animals, abstractions etc.), g) normal versus pathological sleep. Data concerning art-works not included in this presentation can be found in the Data base of the site.

A fragment of our analysis was put on the Internet about 3 years ago, and is separately presented on the site. It includes 10 parts: Introduction; History of the oldest artworks known; Watchful Mother and Sleeping Child (dealing with infant and child sleep); Sacred and Profane Sleep in Fine-Arts; What Surprises Sleep (i.e. pleasant and dangerous aspects of sleep, including sleep disorders); Dreams; Beauty and Sleep; Siestas; Awakening; and an Epilogue.

Now, we will only speak of infant and child sleep. We will try not to repeat what is presented on the other part of the site, except to mention images that can on no account be avoided for understanding the presentation. We will present new ideas and illustrate them by examples from various epochs and different countries, chronologically for each item.

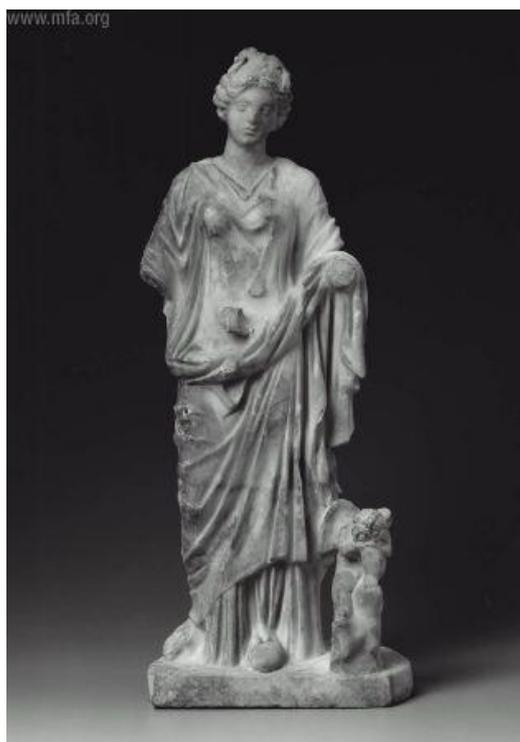
We want to emphasize two concepts constantly present in the representation of sleep in the art. First, the ambiguity of sleep: sleep is inescapable and may be a delicious form of rest, but also "Sleep is not a safe place", as Jean Cocteau, French poet and writer, wrote in one of his poems.

Sleep (Hypnos) and Death (Thanatos) are brothers and children of the Night, as represented on this lovely Danish marble relief (Fig. 3), and has been represented on many other artworks since Antiquity.



*Figure 3. Bertel Thorvaldsen
(Danish, 1770-1844).
Night, 1815.
Marble. 80,5 cm diameter.
Thorvaldsens Museum,
Copenhagen,
Denmark.*

The second fundamental concept is that Sleep and Health are closely related. This marble statuette from a Roman province in Asia Minor (Fig. 4) shows the splendid Hygieia, Goddess of Health watching over Hypnos, Sleep, depicted as a Child-god dozing at her feet; it implies that: “Peaceful sleep is yours to enjoy, provided you lead a healthy life”. Sleep, especially in the Sanctuary of the God Hypnos, was a popular form of treatment in antiquity.



*Figure 4. Anonymous
(Roman Provincial Art, about
A.D.140-190.)
Hygieia, goddess of Health and
Hypnos, god of sleep.
Statuette, 64.5 cm
Marble from Dokimeion (modern
Afyon)
in west-central Asia Minor.
Museum of Modern Art,
Boston , USA.*

2. Infant sleep.

The representation of infant sleep is herein divided for convenience into sacred and profane sleep. We hasten to add that there is no firm line separating the sacred from the profane in the history of art.

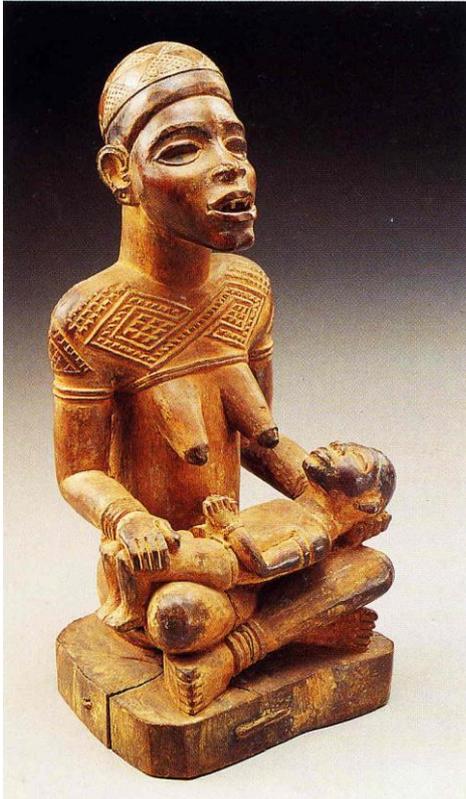
a) Infant sleep in old sacred art

Mother and her sleeping child is an image going back to well before the advent of Christianity. The following Middle Bronze Age idol figure (Fig. 5) from Cyprus represents a mother holding her baby asleep in its cradle. The mother is not looking at the baby. Modelled in terracotta with a red slip, the figure is pierced with orifices; a high, rigid collar is engraved around the neck. More than a simple representation, this sculpture attests to the protective role of the idol which was believed to have the power of stopping death.



*Figure 5. Anonymous
(Cyprus, 2000-1600 BCE).
Woman holding a child in the cradle.
Terracotta, 15.5 cm.
The Louvre,
Paris, France.*

Some 35 centuries later, probably in the 19th century, we are in Africa in Zaire, the present Democratic Republic of Congo (Fig. 6). The figures, the bodies of the mother and the sleeping infant are nicely carved, expressive, although the baby's face looks like that of an adult. The atmosphere that emanates from this statuette is similar to that of the previous, archaic statuette. The mother is not looking at the baby. His mind seems to be elsewhere. She probably prays for the health of her child.



*Figure 6. Anonimous
(Zaire, Yombe).
Mother and infant
Wood
The Royal Museum for Central Africa,
Tervuren, Belgium.*

Let us now go to the Americas (Fig. 7). This sculptured image of a mother with her sleeping

*Figure 7. Unknown, 200 BCE - 500 CE
(Jalisco, Mexico)
Mother and Child Figure.
Ceramic
Memorial Art Gallery,
University of Rochester, NY, USA*



child embodies the idea of fertility and abundance. Modification and adornment of the body were practiced by ancient West Mexico cultures. This figure shows skull shaping,

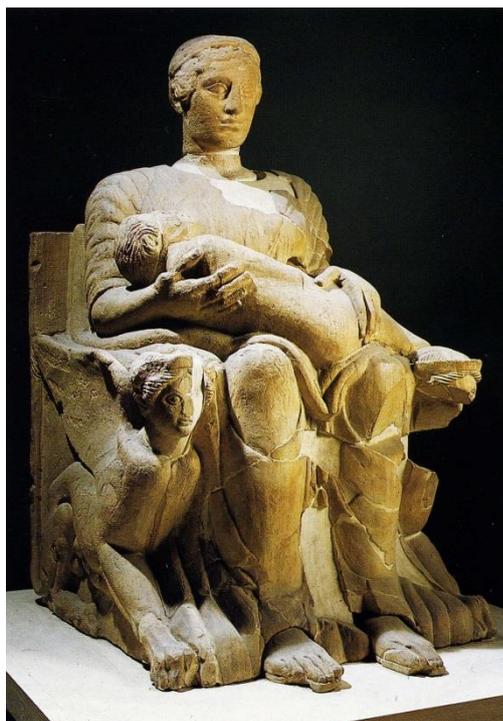
scarification (on the shoulders), teeth filling, and adornment with elaborate ear pendants and arm bands. Skull shaping was accomplished by applying pressure to boards strapped to an infant's head, resulting in the elongation visible in these two figures. Such modifications manifest a culture's world view and ideas concerning beauty, status and social identification.

This Mochica figurine (Fig. 8) was displayed in the Museum of Primitive Art in Paris (personal photo). Mother-child relationship is similar to that in the previous statuettes. The Mochica culture flourished in Northern Peru from about the 1st to the 8th century. Traditional Northcoast Peruvian ceramic art uses a limited painting palette, relying primarily on red and white fine lines.



*Figure 8. Anonymous
(200 BCE - 700 CE).
Peru, mochica culture
Bichrome figure. Terracotta
Musée du Quai de Branly,
Paris, France*

Let us go back on the old continents of Europe, Asia and Africa. The following majestic statue represents the Etruscan goddess Mater Matuta (Fig. 9). Mater Matuta is the Goddess of dawn and childbirth, patroness of mariners. Etruscan style is that of a more symbolic, rather than of too realistic representation. We can notice the same mother-child distance as in the previous examples. The only difference can be explained by the colder climate, since the baby is tightly swaddled. More than simple figures, the few previous sculptures attest to the protective role of the idols, endowed with power to stop death from striking. Indeed, the infant mortality rate in those ancient times must have been very high. Parents were not supposed to get too attached to toddlers. Some peoples in Asia and Africa even gave children their names only several months after birth, when the threat of early death had safely passed. There can be no doubt therefore that the infant sleep was a constant cause for concern. Sleep, considered salutary, necessary and favorable to the wandering soul, nevertheless harbored dangers that primitive societies tried to stop through a variety of observances.



*Figure 9. Unknown
(Etruscan art, 5th c. BCE)
Mater Matuta
National Archaeological Museum,
Florence, Italy*

Now let us see some unusual and very rare representations of sleeping infants in Eastern Antiquity.

After nursing, the Egyptian goddess Isis son (Fig. 10), the God Horus, fell asleep. The Goddess's wig is decorated with the Ureus, the sacred cobra, emblem of supreme power, worn on the headdresses of ancient Egyptian deities and sovereigns. As from the fifth century, the **popular motif of Isis breast-feeding her son Horus, lived on in Christianized context as the popular image of Mary breast-feeding the infant Jesus.**

*Figure 10. Unknown
(Egypt, Late Period, 664 - 332 BCE)
Goddess Isis Lactans
Bronze, 13 cm.
Private collection, France*



A lovely Sabean alabaster stele depicting a mother and her sleeping child (Fig. 11).



*Figure 11. Anonymous (Kingdom of Saba, Yemen, 200 BCE-100 CE)
Sabean alabaster stele depicting a mother and child.
Alabaster, h. 20 cm. Private collection, France.*

The richly clad young mother presses her child in her arms with love. The ancient kingdom of Saba ruled over the lands of Southern Arabia. Saba is better known as Sheba, the Hebrew word for the kingdom whose famous Queen is mentioned in the Old Testament for her visit to Solomon. Biblical accounts speak of the wealth of this ancient civilization of traders and merchants, and modern archaeological excavations confirm these reports. Although gold and silver deposits were present, the chief source of their vast wealth was the trade route connecting India to Egypt that passed through their capital Marib. The civilization that created this wonder disappeared in the 1st century, when the Ptolemaic Greeks discovered a sea route from India directly to the port of Alexandria, eliminating Saba from this lucrative trade and ushering in the decline of Sabean prosperity.

India offers a similar example (Fig. 12) a bas-relief in red sandstone from the 3rd century,



*Figure 12. Unknown
(India, Mathura, 2nd-3rd c.)
Woman and Child.
Mottled red sandstone, 27.5 x 22.3 cm.
Museum für Asiatische Kunst
(Asian Art Museum), Berlin, Germany*

showing a mother wearing an embroidered headdress, her hair falling in plaits on either side of her head. She is squeezing her milk-laden breast while a baby sleeps on her arms. This mother, or mother-goddess, is smiling; she holds her head slightly tilted, and bears a gentle, understanding expression. She seems to be more of an earthly being than divinity revealed.

This image of India leads us naturally to the sacred theme of the Virgin and Child (Fig. 13)



*Figure 13. Lucas Cranach the Elder
(Germany, 1472-1553).
Virgin and Child
Oil on wood, 49.5 x 32.7 cm.
Museum der bildenden Künste,
Leipzig, Germany*

b) Sleep in the sacred themes celebrating the Infant Jesus.

The New Testament is rich in episodes featuring the Infant Jesus asleep: Nativity, the Virgin with the Sleeping Child, the Adoration of the Magi and the Shepherds, the Flight into Egypt, presented in numerous Christian artefacts.

The oldest we have found is this 4th century stone relief representing the Adoration of the Magi (Fig.14). The Magi were a group of distinguished foreigners who, in one episode of the



*Figure 14. Unknown (4th c.). The Adoration of the Magi (detail),. Stone relief.
St. John Lateran's Archbasilica, Rome, Italy,*

Gospel according to Matthew, came "from the East, guided by the star which had announced the birth of the King of the Jews". They bring the symbolic wealth presents to Bethlehem: gold, myrrh and frankincense. Jesus is asleep in His crib, carefully swaddled. The stone is carved in a rustic manner. The movements of the figures of the entourage are well presented. This relief is presently in St. John Lateran's Basilica in Rome, the oldest, ranking first among the four Papal Basilicas, and the oldest and most important 4th century church in the West.



*Figure 15. Giotto di Bondone
(Italy, 1266/67-1337).
Nativity, 1315.
Fresco
Basilica of St. Francis of Assisi,
Assisi, Italy*

In this marvelous Giotto fresco (Fig. 15, 16) from the 14th century, the famous Italian Quattrocento, the new-born child, wrapped in swaddling clothes, is the luminous focus of the

painting. All around are presented different scenes related to the Nativity: the Magi, shepherds, angels, animals, all coming to pay homage to Jesus, while Josef, exhausted, is asleep in the corner.



*Figure 16. Giotto di Bondone
(Italian, 1266/67-1337)
Nativity (detail), 1315
Basilica of St. Francis of Assisi,
Assisi, Italy*

The Virgin smiles watching over the swaddled child (Fig. 16). The technique of wrapping of the whole body in a flannel blanket tied with strips of cloth is a classic one; it prevents the baby from moving restlessly and makes for a more tranquil sleep. This practice goes back as far as, for example, the Cypriot statuette from 2000-1600 BCE that I showed you. The body-wrapping technique remained common in Europe until the 1960s.



*Figure 17. Piero di Cosimo
(Italy, 1462-1521).
Nativity, 1495-1500
Toledo Museum of Art,
Toledo, Ohio, USA*

Di Cosimo's cool tones and precise drawing sum up the achievement of the quattrocento-cinquecento representation of Mary (Fig. 17). She kneels over the sleeping child, dominating

the tondo - or painting - in of a perfect circle. Her robe offers a stabilizing vertical. Her face and hands in prayer offer vertical down centers. As usual, Baby Jesus seems to sleep in Quiet Sleep. Every flower and every symbol is carefully designed, even as he binds them together. A Bible lies open in front of Mary, a witness to her piety and of Jesus fulfilling the prophecy. The blanket under him symbolizes his anticipated Passions and death. Joseph still sleeps on the left, with a house behind him in a landscape showing ordinary human life. The rocks could stand equally for Jesus's tomb or Nature's majesty, God's sacrificial altar or an altar of worship, a church spire or a human tower. Mary and the Infant God are between Man and Nature, alien to both...



*Figure 18. Sandro Botticelli
(Italy, 1445-1510).
Virgin Adoring the Child, c. 1485
Oil on canvas, 122 x 80,3 cm
National Galleries of Scotland,
Edinburgh, UK.*

Botticelli's composition (Fig. 18), inspired by the work of Filippo Lippi, is unusual in two respects: canvas paintings were still uncommon at this time and the Child Christ was rarely shown asleep. This variation could be interpreted as a reminder of Christ's death. His future suffering for Mankind may also be symbolized by the detailed plants and fruits. The red strawberries, for example, may refer to Christ's blood. They also complement the beautiful roses which form an 'enclosed garden', symbol of the Virgin. The painting was probably designed for a domestic setting.



*Figure 19. François Boucher
(France, 1703-1770)
Jesus Child Sleeping (Nativity),
1758
Oil on canvas, 118 x 90 cm
Pushkin Museum of Fine Arts,
Moscow, Russia*

François Boucher (Fig. 19) is one of the great painters embodying the artistic taste of the French 18th century. He does not seek to reproduce reality. His painting is precious and sensual, using bright colors, serpentine lines and an abundance of picturesque accessories. Is this the Virgin and Child, or just a happy young and rich mother enjoying her children? But all the elements of the sacred Nativity scene are present: Mary, overcome by what is happening, St. John the Baptist, cherubs, lamb, and even more, the lily usually represented in the scene of the Annunciation, which took place nine months earlier. The great French philosopher and art critic of the 18th century Denis Diderot wrought about Boucher paintings: “What colors! What variety! What wealth of objects and ideas! This man shows everything except the truth. (...) The painting is meant to turn people’s heads!”



*Figure 20. Paolo Veronese
(Italy, 1528-1588).
Holy Family with St. Barbara and
the Little St. John.
Oil on wood, 86 x 122 cm.
Uffizi Gallery, Florence - Italy*

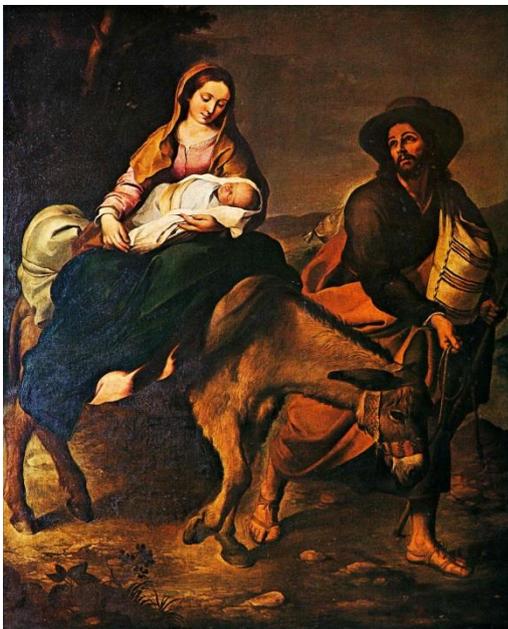
After Nativity, let us go to the Adoration of the Child. One of the most amazing and oldest

representations of active sleep is Veronese's Holy Family with St. Barbara and the Little St. John (Fig. 22, 23), a classic theme.



*Figure 21. Paolo Veronese
(Italy, 1528-1588).
Holy Family with St. Barbara and
the Little St. John (detail).
Oil on wood.
Uffizi Gallery, Florence - Italy*

On this detail (Fig. 21) we can better see that in his disturbed naked-baby sleep, Jesus has his eyes half-closed, typical for undergoing rapid eye movements. With his left hand he fondles what lies between his legs while his right hand and leg seem to be moving simultaneously. This painting from the 16th century is done about 4 centuries before the discovery of the states of sleep and depicts the entire behavioral phenomenology of Active (REM) sleep: small movements of hands and legs, half closed eyelids (usually found with REMs), erection.



*Figure 22. Bartolome Esteban Murillo
(Spain, 1617-1682).
The Flight into Egypt,
Oil on canvas, 205 X 161 cm.
Palazzo Bianco, Genoa, Italy*

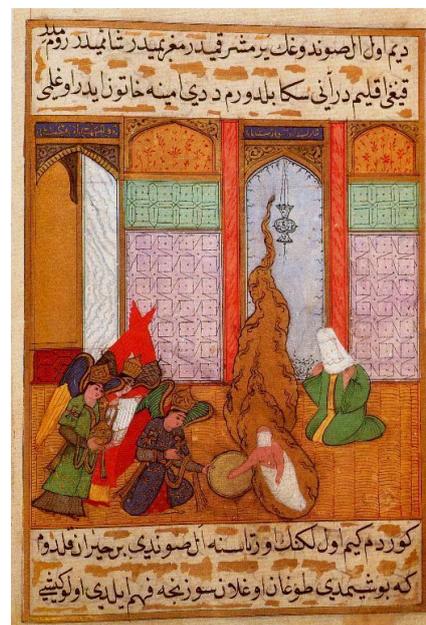
One of the most popular artists of his time, Murillo (Fig. 22) was a Spanish baroque painter, best known for his religious works, as well as for his realistic depictions of the everyday life of his time. His work was characterized by both realism and tenebrism, or the contrast of light and shade, which he combined to make soft forms full of rich colors, as in this Flight into Egypt.



*Figure 23. Anonymous (Bulgaria, 17th c.)
The Virgin and Child Enthroned, 1620.
Wood, tempera, 105.5 x 72 cm
National Art Gallery-Old Bulgarian art
section.
Sofia, Bulgara.*

It is not everywhere in the Christian world that Infant Jesus is represented sleeping. In Greece and Russia, Bulgaria and Serbia, as well as in other countries where the East Orthodox Church is dominant and the heritage of the Byzantine Empire survives to this day, the Infant is always depicted in a state of wakefulness, and teaching, as on this nicely colored Bulgarian icon (Fig. 23). Some recent works of art present us with an exception to the rule.

*Figure 24. Anonymous
(Turkey, 16th c.)
In Siyer-i Nebi: The Life of the Prophet.
Birth of the Prophet Muhammad, 1594.
Illumination
Topkapi Museum, Istanbul, Turkey*



The Siyer-i Nebi is a Turkish epic about the life of Muhammad, completed at the end of the 14th century. At the end of the 16th c, the Ottoman ruler Murad III commissioned a lavishly illustrated copy of the work, which has been described as "the largest single cycle of religious painting in Islamic art". The birth of Mohammad, an Ottoman miniature painting, is a folio from this work, presently at the Topkapı Museum in Istanbul (Fig. 24). In order to sidestep the prohibition against actually depicting Mohammed, all the figures are shown with their faces hidden. The face of Mohamed being hidden, we cannot know if as baby he enjoyed the right of sleeping.



*Figure 25. Froideveaux-Flandrin
(France, 1910-1991).
Nativity, 1935.
Plaster
Musée des Années 30,
Boulogne-Billancourt, France.*

Some more recent examples of Baby Jesus sleeping. As this 20th century plaster (Fig. 25) of the Nativity made for a capital in a marquee illustrated with stories from the Bible for a Cathedral near Paris.



*Figure 26. Dimitar Kazakov
(Bulgaria, 1933-1992)
Nativity
Collection of the old school of
Slaveikov
Tryavna, Bulgaria*

Dimitar Kazakov, a Bulgarian painter of the second half of the 20th century, has defied the dogmas of the Bulgarian Orthodox Church in creating a colorful and eventful Nativity scene where Baby Jesus sleeps (Fig. 26). The Gospel figures of the Virgin, Joseph and of others surround the swaddled newborn. The usual serenity of the Nativity is absent. The world turns and changes.

c) Infant sleep in profane art

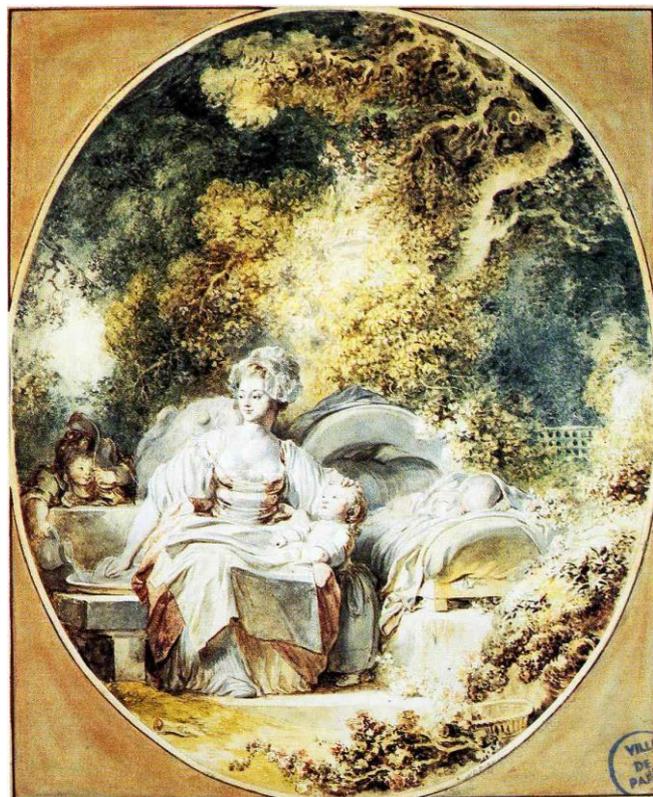
Sleeping infant's representations are very rare in Far East arts.



Figure 27.
Unknown (Japan, 13th century,
Kamakura period).
Views down on sleeping child.
Illumination, 20.9 x 79.2cm.
Detached segment of Murasaki Shikibu
Nikki Emaki (illustrated diary of Lady
Murasaki).),
National Museum, Tokyo, Japan.

The above picture (Fig. 27) shows a 13th century Japanese illumination from the Diary of Lady Murasaki: views down on the sleeping child. The Diary of Lady Murasaki is the title of compilation of fragments of a diary written in the 11th century by the Japanese lady-in-waiting and writer Murasaki Shikibu, author of *The Tale of the Genji*. The largest portion of the diary is about the birth of Empress Akiko's children, one of them probably depicted here.

Figure 28.
Jean-Honoré Nicolas Fragonard
(France, 1732-1806).
The good mother, c. 1779
Bistre wash, watercolor with
gouache heightening, 42 X 34.2 cm.
Museum of Fine Arts
St Petersburg, Russia



In the Fragonard drawing *The Good Mother* (Fig.28) the atmosphere is much different. Fragonard was one of the leading French painters of the 18th century. As is his wont,

Fragonard opposes the ordinary family scene to the religious subject, the happiness of motherhood always threatened. The mother treats her children with happiness and selflessness. Fragonard multiplies the picturesque details much loved in the 18th century: cat, hidden pot, lush vegetation. He enlivens his composition through shots of light that illuminate the happy face of the young mother and her breasts, the sleeping baby and the flowers. A familiar scene. The Good Mother is also an outdoor scene gently colored, classically composed, calm, conveying simplicity and the joy of living.

Mary Cassatt became well known for her paintings that depict women and children in domestic setting. *Children in a Garden (The Nurse)*, Fig. 29 is the first major outdoors Impressionist canvas that she painted, and it is one of her early masterpieces.



*Figure 29. Mary Cassatt (USA, 1844–1926). Children in a Garden (The Nurse), 1878
Oil on canvas, 25 3/4 x 31 7/8 inches. The Museum of Fine Arts, Houston, USA*

Here there is no mother to care for the children, it is the nanny who takes care. Another concept of family life, as compared to the previous 18th century works. The painting shows a nurse seated on a bench in a garden. One of her charges sleeps in a carriage, and the other plays at her feet. The off-center composition with an emphasis on the landscape is something unusual for Cassatt. The bright sunlight knits the composition together, expertly articulated figures show her ability to make them approximate life through careful dabs of paint. For example, the slightly downturned mouth of the baby in the carriage, with the hand nestled against its face for comfort, indicate deep, peaceful sleep, so, a quiet NREM sleep.

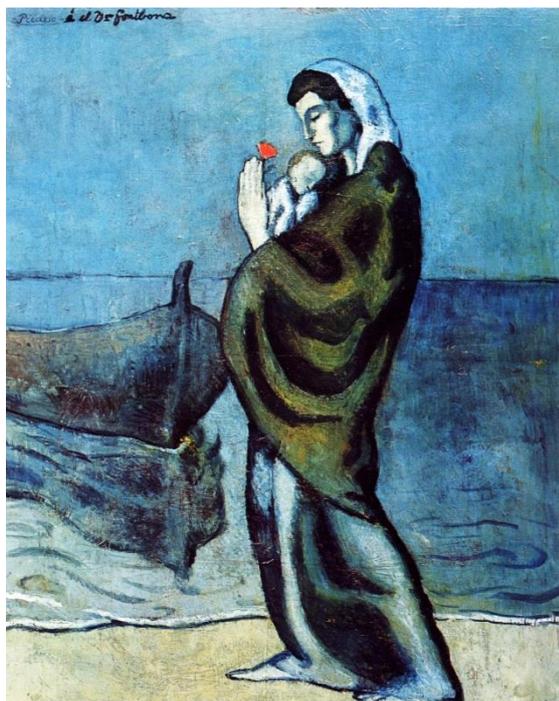
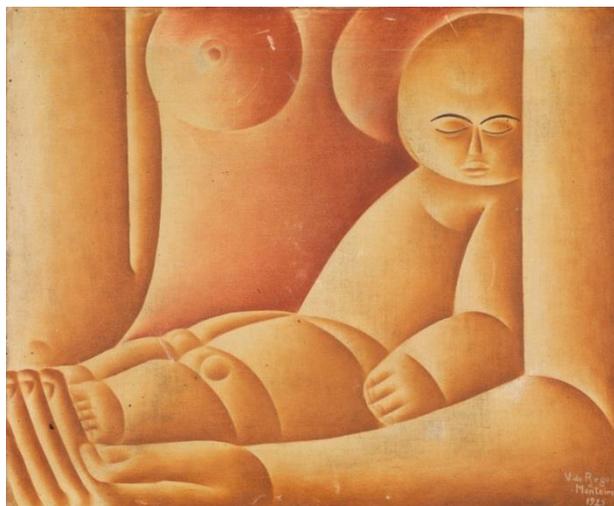


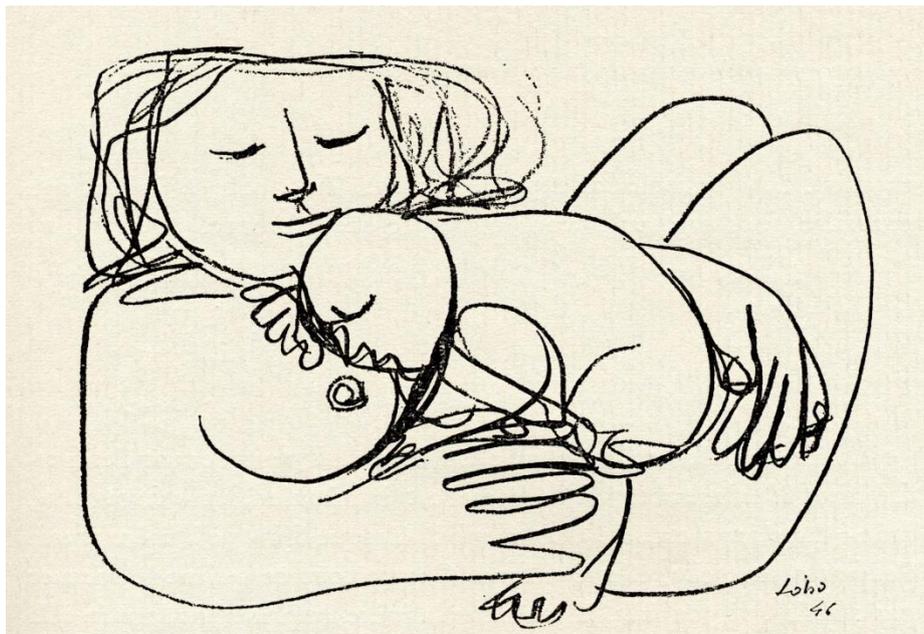
Figure 30. Pablo Picasso
(Spain, 1881-1973, France)
Maternity by the sea, 1902 or 1903
Oil on canvas, 83X60cm
Gallery Bayeler?, Basel, Switzerland

Maternity by the Sea of Pablo Picasso's blue period (Fig. 30) is based on the contrast of vertical to horizontal planes, those in the folds of the dress and those of the boats and the sea. The shades of blue are countless and subtle. The red spot of the flower fixes the attention and illuminates the faces of the mother and the sleeping child. The mother dominates the space with the portly bearing of an ancient Priestess. Just arrived in Paris at that time, Picasso was poor, not yet out of the classic standards of the art of the 19th century, though already ground-breaking. Soon, he would revolutionize the art of the 20th century.

Figure 31. Vicente do Rego Monteiro
(Brazil, 1899-1970).
Maternity, 1925.
Oil on canvas, 38 x 46 cm.
Private collection, France.



Vicente do Rego Monteiro is a Brazilian painter, draftsman, sculptor and poet of the 20th century. I discovered this nice painting (Fig. 31) at an auction in Paris. We cannot follow the look of the mother, but the baby seems to feel great safely immersed in sleep in the arms of his mother. The forms are cylindrical, as a little bit later in the French Fernand Leger's paintings, with certain cubist deformities. The light comes from up left and highlights the baby and the mother's protective arms.



*Figure 32. Baltasar Lobo (Spain, 1910 – France, 1993),
Maternity, 1946. Drawing. Private collection.*

Balthasar Lobo was a Spanish artist and sculptor, best known for his compositions of mother and child. This drawing (Fig. 32) talks of fusion in the love of the protective mother and her sleeping child; a simple and perfect expression of happiness and hope.



*Figure 33. Georg Baselitz
(German, 1938)
1897 Eighteenthundredninetyseven,
1987.
Oil on canvas, 290 x 290 cm.
Boymans-van Beuningen,
Rotterdam – Holland*

The eternal theme, mother-watching-over-child is interpreted in a “primitive” fashion by the well-known contemporary painter Georg Baselitz (Fig. 33), whose saturated brush strokes of strident colors roughly depict a child in restorative sleep. There's no error. The head of the mother is at the bottom and the title 1897 of the painting, done in 1987, must be written as a single word.

d) Infant sleep and policy

Let us take a look on the subject of “Infant sleep and policy” from two points of view: power politics through art artifacts and artists’ personal opinions through art. At the beginning we proposed to look at the information given by sleep representation from religious, ethical and social point of view, why not from the point of view of those who govern us on the one side and the political opinions of the artists, on the other. These are just personal impressions. If you are looking for something, you are bound to find it. Below are given some examples.



*Figure 34. Pierre Paul Prud'hon (France, 1758 – 1823).
The King of Rome, c. 1811. Oil on canvas, 46 x 55.8 cm. The Louvre, Paris, France*

This beautiful baby in a lush landscape is the King of Rome (Fig. 34). The "King of Rome" refers to the son of Emperor Napoleon Bonaparte, who was crowned with that title as an infant. Shortly after his birth Prud'hon, favorite painter of the Imperial House, did this subtly allegorical portrait. In his crib, in greenery and light drapes, this new Romulus, the future Master of the World is surrounded by flowers symbolically called "Imperial crowns". All this lush nature glorifies the future emperor. After his father's exile, the boy, only three years old at the time—was taken by his mother, Marie Louise, to Austria. François (or Franz, as he came to be known among his German-speaking hosts) died in Vienna of tuberculosis at the age of 21.

About hundred years later: a painting related to the Russian revolution (Fig.35).



*Figure 35. Kuzma Petrov-Vodkin (Russia, 1878-1939).
1918 in Petrograd (Petrograd Madonna), 1920
Oil on canvas, 73 X 92 cm. Tretyakov Gallery, Moscow, Russia*

The Russian artist Kuzma Petrov-Vodkin studied in Russia, Germany and France, was strongly influenced by German and French symbolists and Art Nouveau artists. In the 1920's, he developed solutions to problems of perspective, composition and color. He produced a panoramic effect in his paintings and united all forms and planes by using the three primary colors, red, yellow, and blue. Its creative principles can be found in his painting "1918 in Petrograd (also cold "The Petrograd Madonna"). Petrov-Vodkin is known as a supporter the October Revolution of 1917, as he believed in the triumph of "the simple and the kind". In the revolutionary years, he created this painting when he became acutely aware of the essence of the historic changes in Russian life. The perspective is strange, unstable, creates a sense of imbalance. The mother seems worried; she turns her back on the revolutionary events. Her first task is to protect her sleeping son, which may again convey the idea of a sacrifice in the name of the future, just as the Christian Madonnas of the Renaissance.



Figure 36. Jörg Immendorff (Germany, 1945-2007). Bitte Leise (Softly please), A little attention to the Vietnamese child who sorely lack of sleep, circa 1967.

Acrylic on wood 181, x 237cm. Musée d'Art Moderne et Contemporain, Strasbourg, France.

Half a century later. The painter Jörg Immendorff was one of the most famous German contemporary artists - and one of the most politicized. In mid-1960s prompted by his Professor Joseph Beuys, Immendorff took an active part in the political life of the Federal Republic of Germany. “Bitte, leise” (“Softly, please”), was created in 1967 (Fig. 36), during the Vietnam War, when the United States Army bombed the country. The subtitle is: A little attention to the Vietnamese child who is sorely in lack of sleep.



Figure 37. Michael Middleton/PA Wire (U.K., 2013). Prince George's first official photo, 2013.

Finally, why not, the first official photo of Prince George (Fig. 37). This photo has been published by media worldwide. The future U.K. king sleeps in Quiet Sleep, wrapped as in olden times.

3. Child sleep

a) Child sleep representation in different epochs and in different countries.



*Figure 38. Unknown
(Alexandria, third century BCE).
Little girl asleep with a crown.
Porphyry.
The Louvre, Paris, France*

The little girl asleep (Fig. 38), with a crown still in her hands, a figure sculpted from a block of porphyry, is a manifestation of Hellenistic Alexandria (3rd century BCE). She is seated, her head resting on her hands, her hands on her knees. From the in-the-round volume, extracted from gross-grained stone, radiates gentleness. The existence of the work, so realistic and intimate, could have been commissioned by a patrician who, wishing to capture one of his children in such a natural position, assigned it to a sculptor to fix this evanescent instant in eternity.

*Figure 39. Unknown
Rome, 50 - 100 A.D.
Marble, 5 5/16 x 16 1/2 x 10 1/4 in.
J. Paul Getty Museum,
Los-Angeles, USA*



Eros, the winged Child-God of love (Fig. 39), lies sleeping on a lion skin. This image, derived from a Hellenistic Greek sculpture, was extremely popular with the Romans, who used it in a

variety of ways: as a fountain or garden ornament, as a dedication to the gods, and, as was the case with this sculpture, as a funerary monument. In this context, the sleeping Eros brings to mind both sleep and death, which are parallel states of being. The lion skin on which Eros dozes alludes to another common theme. Eros often appeared with various attributes of the hero Herakles, such as the lion skin. These symbols of the hero's strength were used to signal the irresistible power of Eros.



*Figure 40. Unknown
(China, Northern Song Dynasty, 960 -1126).
Headrest shaped sleeping boy and lotus leaf.
Porcelain with incisions.
Asian Art Museum, San Francisco - USA*

This headrest, for women (Fig. 40), in the shape of a little boy sleeping under a curved lotus leaf is a sculptural theme that was extremely popular in China in the 10th-12th centuries. Why this fashion? This type of “luxury” pillow, the zenith of ceramic art, maintained women’s fashionable hairstyles and was probably considered comfortable. Moreover, it was said to help women to conceive.



*Figure 41. Unknown, 17th c. Jesus on the cross. Polychrome terracotta, 15 X 42 X 22 cm.
Museo de Arte Sacro de la Universidad Federal de Bahia, Bahia, Brazil.*

Jesus on the Cross (Fig. 41): this premonitory polychrome terracotta from the Museum of Sacred Art of the University of Bahia in Brazil is modeled in a most expressive way. The Child Jesus has fallen asleep on a cross, the sign of death, yet He is not dead. His body, His well-shaped muscles, are full of life. One can surmise a light smile. Maybe He dreams in REM sleep?



*Figure 42. Francisco de Zurbarán
(Spain, 1598- 1664)
Child Madonna Asleep, 1630-1635
Oil on canvas, 110 x 93cm.
Banco Santander Collection,
Spain*

Zurbarán presents with admirable simplicity a Child Virgin who has fallen asleep during a pause in her prayers (Fig.42). She holds the book with which she was meditating in her left hand, her elbow on a modest chair and perhaps dreams about what the future holds for her. To the right is a rustic table with a metal plate holding an Oriental porcelain bowl, containing three flowers of a clear symbolic significance: a rose (love), a lily (purity) and a carnation (faithfulness). The bright circle of small angelic faces surrounding the Virgin's head, allows for the canvas to be dated 1630-35. This painting has been found and restored by the Spain Santander Bank Foundation. Another later, softer and more gentle version is on display in the Cathedral of San Salvador in Jerez de la Frontera Cathedral in Spain.



*Figure 43. Sir John Everett Millais
(U.K., 1829-1896)
My Second Sermon, 1864
Oil on canvas
Guildhall Art Gallery, London, U.K.*

In the 19th century, in England, another little girl has blissfully fallen asleep during sermon (Fig. 43). She has put her feathered hat by her side. The little girl has tucked her hands on a fur muff. Her blue frock and her red cape contrast with her pale face under curly golden-

brown hair. The light is frontal. A nice painting of a beautiful child, one can almost hear her regular breathing. Sir John Everett Millais was an English painter and illustrator, one of the founders of the Pre-Raphaelites artistic movement in the 19th century in England.



*Figure 44. Zhang Hui (China, 1967).
Untitled, 2006
Acrylic on canvas, 50x60 cm.
Private collection, Italy*

In our 21st century, child sleep continues to be of interest for the artists . As shown in this fine drawing (Fig. 44) of a nice little Chinese girl, recently sold in Italy. She has fallen asleep at the table, a stick in her hand.



*Figure 45. Ryan Mendoza (USA, 1971). Girl Sleeping with flowers 2008-2009.
Oil on canvas, 250 x 420 cm. Private collection.*

Also this very young lady, painted by the American Ryan Mendoza, recently presented in a well-known art gallery in Paris (Fig. 45). The colors are deep. The girl's face is expressive. The flowers that surround her are perhaps in her dreams.

c) Sleeping child and social issues.

Social problems have very often been addressed through representation of sleep. Let us start with Antiquity.



*Figure 46. Anonymous
(Roman Art, 1st c. BCE.).
Slave boy sleeping.
Sculpture.
Museo Nazionale Romano,
Rome, Italy*

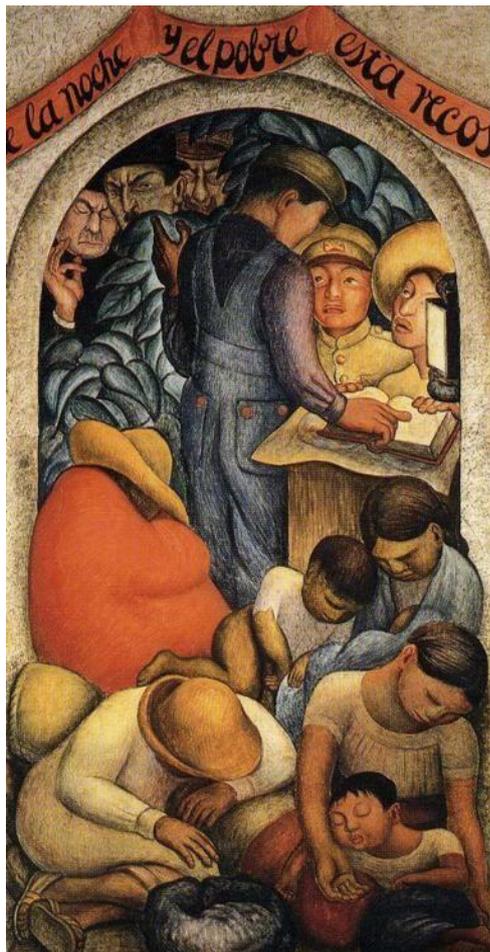
In ancient Rome, each patrician house had its share of slaves, including children. This sculpture (Fig 46) is carved from a single block of stone, following the sculptural standards of the time. The moment of falling asleep is wonderfully captured. The servant-child must have belonged to a wealthy family, because he seems well fed, albeit a slave. He is dressed in a tunic with a hood, servant's habit in those old times.



*Figure 47. James Edward Freeman
(USA, 1808-1884).
The Savoyard Boy in London, 1865
Oil on canvas, 138.4 x 111.2 cm.
Smithsonian American Art Museum
Washington D.C. USA*

About two thousand years later, other type of slavery represented here by James Edward Freeman, an American painter, diplomat, and author. James Freeman's image (Fig. 47) of an

exhausted dozing boy on a London street typifies the so called "fancy pictures" of sweet, colorful street children popular on both sides of the Atlantic at the second half of the 19th century. The young beggars were often called "Savoyard boys" because many had emigrated from the poor mountain region of Savoy in Italy up to 1860, French after that date. In London, these children were targets of gang leaders and the so called "resurrection men," the body snatchers who supplied anatomy schools with cadavers. More privileged citizens - like those seen in the background of this painting - were fascinated by the victimization of the Savoyard beggars. A famous case involving the murder of a boy and the sale of his corpse to an eminent physician led to reform measures by the British parliament



*Figure 48. Diego Rivera
(Mexico, 1886 – 1957)
Night of the Poor
(La Noche de los Pobres), 1928.
Detail of the Fresco North wall Courtyard
of the Fiestas Ministry of Education,
Mexico City, Mexico*

In the 20th century, the focal point behind the Mexican Diego Rivera's works was presenting the life of Mexico and its people. The Mexican Revolution of 1914/15 strongly influenced the painter. During a trip to Italy, he took interest in frescos. In 1921, working for the government, he began a series of monumental murals in public buildings. "La noche de los pobres", ("The night of the Poor"), was created in 1928 for one of the courtyards of the Ministry of Education in Mexico City (Fig. 48, Fig. 49 left). On the lower part it portrays a group of Mexican campesinos, or peasantry, including children, and a dog, sleeping close together for warmth and support. Following the Mexican Revolution, representations of peasantry were often used as a nationalist symbol to promote the ideal of social equality. Like many of Rivera's images of Mexican people, this beautiful fresco is realistic and full of optimism.



Figure 49. Diego Rivera (Mexico, 1886 – 1957). Night of the Poor (left) and The Night of the Riches (right), 1928. Detail of the Fresco North wall Courtyard of the Fiestas Ministry of Education, Mexico City, Mexico

It was followed by the related “La Noche de los Ricos” (“The Night of the Rich”), another fresco (Fig. 49, right) to form a diptych. Together, these two contrasting frescoes argue for the revolution as the only way to redress social injustice. In any case, from artistic point of view, in color and in design, these wonderful frescoes establish Diego Rivera as one of the greatest artists, specifically muralists, of the 20th century.



Figure 50.
Leonard-Tsuguharu Foujita
(Japan, 1886-1968, France).
On the Boulevard, c. 1957.
Oil on canvas, 46.3 X 65.5 cm.
Private collection

Poverty and children who suffer exist everywhere, more in some parts of the world than in others. This painting of Foujita (Fig. 50), a Japanese painter who worked mainly in France, shows a woman and her child, sleeping on a bench of the Grand Boulevards, the main Boulevards in Paris. They remain unnoticed by people probably on their way to cafes and theatres, like ever so many in this area of the French capital. Foujita usually selects his topic and characters from the wealthy. Here, these homeless people look clean and worthy, under the lights of these areas of nightlife. Currently there are many homeless children sleeping on the streets of Paris. May be the artists of the current "new figuration" would be interested in this topic.



Figure 51. Robert Guinan (USA, 1934).
Ravenswood V., 1989.
Oil on panel, 116 X 87.5 cm.
Private collection

Robert Guinan is a Chicago-based American painter. A chronicler of urban life in his adopted city of Chicago, here he depicts in rapidly sketched lines a poorly dressed black woman with her sleepy child on a subway train (Fig. 51). His work conveys an uncanny feeling of world weariness, and precociousness. Robert Guinan is Caucasian.

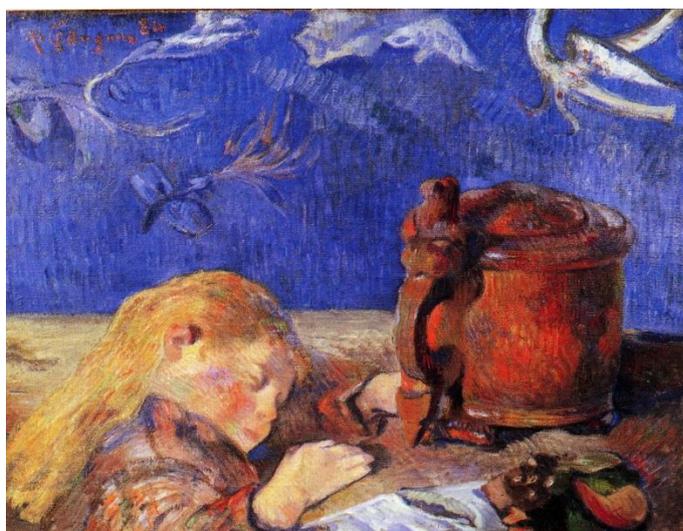
c) Dreaming child

The world of dreams, so rich in childhood, is very rarely represented in painting. We will bring some representations of dreaming child to your attention.



*Figure 52. Richard Doyle
(British, 1824-1883)
A Child's Dream of Fairy Land, c.1878
Watercolour on paper, 20 x28.50 cm.
Peter Nahum Ltd, London , U.K.*

Richard Doyle was the most celebrated painter of fairies in glorious Queen Victoria's epoch of the second half of the 19th century. Unlike the other specialists on fairy stories Doyle's fairyland was gentle and loved by all. Doyle was a master of watercolor as demonstrated in his meticulously painted "A Child's Dream of Fairy Land" (Fig. 52). The child's face is expressive, sketching a small smile, probably dreaming in REM sleep. The dreaming child sits within his imaginary world crowded with elves, fairies and spirits.



*Figure 53. Paul Gauguin
(France, 1848-1903).
Sleeping Child, 1884.
Oil on canvas, 46 x 55.5cm.
Josefowitz' collection,
Indianapolis Museum, USA*

Pink striations on a speckled blue sky in which objects and animals fly: This is the troubled dream of a Sleeping Child (Fig.53) by Paul Gauguin (1848-1903), future exile-by-choice to Tahiti and the Iles Marquises. Conceiving of the whole on one single plane, he seated the little girl, her head resting on her arm, at a table. Her hand, like a good little creature, lies still on the table, much more serene than the storm that, at this moment, is raging in her brain. The

framing captures the upper body, roughly equivalent to a cinema close-up, and brings into focus the child and her dream-objects. This was the period when Gauguin was about to accompany, at least for a stretch of their journey, the Impressionists.



*Figure 54. Pablo Picasso
(Spain, 1881-France, 1973).
Young boy dreaming: Women!, 1968.
Sugar-lift aquatint, drypoint and
etching.
Musée Jenisch, Vevey, Switzerland.*

The well-known erotic dreams of teenagers are represented in these complex prints of Pablo Picasso. In the last years of his life Picasso frequently combined mixed media for his engravings. The effect of these combinations sometimes evokes a collage of different materials used side by side. The young boy is dreaming that beautiful nudes are looking on him with great interest (Fig. 54). It seems that another person is also looking on what is happening. May be this is Picasso himself; he frequently depicted his own image, especially on drawings and prints.



*Figure 55. Pamela GRIFFITH
(Australia, 1943).
The boy's dream, 1978.
Intaglio etching, soft ground,
aquatint printed in black ink with
plate tone, 61 x 45.5 cm.
National Gallery of Australia,
Canberra, Australia.*

The above engraving by Pamela Griffiths, Australian (Fig.55), is another combination of mixed media, and reflects another common topic of dreams of young boys: dreams of a rugged hero, noble acts of protecting of the weak, in this case, a baby in his stroller.



*Figure 56. Jiang Guofang (China, 1951). Dream, around 1990
Lithograph, 75 x 106 cm. Private collection, Germany.*

The dream, the nightmare of the young Chinese boy (Fig. 56) is filled with snakes and small monstrous animals. These visions are like reminiscences of some forms in the environment: the drawing of the back of the chair, the calligraphies on the wall.

d) Sleep disorders in children

Sleep disorders are well-known and frequent phenomena in childhood. But sleep disorders in children are very, very rarely represented in fine-arts. People, including artists, do not like pathology as a subject of creativity. Indeed the Columbian contemporary artist Fernando Botero, one of the few representing sleep pathology, said: “An artist is attracted to certain kinds of form without knowing why. You adopt a position intuitively; only later do you attempt to rationalize or even justify it.” Sickness is not beautiful and an artist has to justify its representation. The illustrations we found may not be the best from artistic point of view, but they exist. We will show you all five representations which could be considered as conveying ideas of sleep pathology in children, as there over seven thousand entries in our data base.



*Figure 57. Vittorio Pisani
(Italy, 1899-1974).
Sleepwalking child on the streets
of Bordighera in Italy in 1932.
Illustration from « Tribuna illustrata » .
Private collection.*

Between 1 and 4 percent or more children are habitual *sleepwalkers*. However, the only picture we found dedicated to this disturbance (Fig. 57) is that by Vittorio Pisani, an Italian painter and illustrator. He was the author of the famous cover of the weekly Italian "Tribuna Illustrata". The atmosphere is electric, tense. The sleepwalking child walks on the cornice. The movements of the frightened crowd are well rendered. This drawing is probably related to a real accident which occurred in Rome in 1932.



*Figure 58. Anonymous (France?, 18th c.). Drunkenness.
Marble, 27 x59x30,5 cm. Private collection, France..*

This rare and strange group (Fig. 58) of finely carved white marble in the style of 18th century symbolizes *intoxication, drunkenness*, inducing abnormal sleepiness. Drunkenness is represented by a Cupid-child, wearing a vine branch, lying on a drapery and on a lioness. Grapes and grape vine leaves are scattered all around the group.

Relationship between obesity and drowsiness, also in childhood, did not escape artists.



*Figure 59. Louis-Philippe Boitard
(French, 1704-1790).*

Head.

*Pen and ink, watercolour on paper,
12.9 x 11.6 cm.*

*Courtauld Institute of Art Gallery,
London, U.K.*

This delicate drawing (Fig. 59) from the 18th century, with transparent colors, shows an obese boy who sleeps in a sitting position. It suggests hyper-somnolence for the boy, and/or breathing difficulties while sleeping lying, may be even an obstructive sleep apnea case.



*Figure 60. Fernando Botero
(Colombian, 1932).
The family, 1976.
Charcoal on canvas.
Private collection*

Finally sleep and obesity are favorite theme of the contemporary Columbian artist Fernando Botero who takes pleasure in depicting its. Indeed, his massive figures, inexpressive and dignified at the same time, are often shown sleeping in broad daylight. His series of "Naps" include this drawing entitled "Family " (Fig. 60). A rather obese family, at the end of a meal that we guess would have been rich. The little girl, also obese, has succumbed to sleep before leaving the table.

4. Conclusion

What conclusion can we draw from those thoughts on Infant and Child Sleep representation in Fine Arts?

- a) Numerous examples show that artists have taken up this subject since the dawn of time.
- b) Child sleep representation is usually linked to information on society, beliefs, as well as to the artistic movements of an epoch.
- c) For us, somnologists, this subject opens a window on a different approach to the normal and pathological child sleep.
- d) However brilliant our ideas, words will always fail us. Better rely on images.

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