

Y. GIRAUD, Un mythe lafontainien: Psyché, in: *Studi di letteratura francese* 230, 1990, 48-63 [7] F. GRAZIANI GIACOBBI, La Fontaine lecteur de Marino, in: *RLC* 58, 1984, 389-397 [8] J. B. HOLLOWAY (ed.), *Tales within Tales: Apuleius through Time*, 2000 [9] N. ICARD-GIANOLIO, Art. Psyche, in: *LIMC* 7.1, 1994, 569-585 [10] J. JANKOVICS/S. K. NÉMETH (ed.), *Der Mythos von Amor und Psyche in der europäischen Renaissance*, 2002 [11] G. KRANZ, Amor und Psyche. *Metamorphose eines Mythos bei C. S. Lewis*, in: *arcadia* 4, 1969, 285-299 [12] K. KRAUTER, *Philologische Methode und humanistische Existenz. Filippo Beroaldo und sein Kommentar zum Goldenen Esel des Apuleius*, 1971 [13] J. KÜPPER, *Repräsentation und Real-Präsenz. Bemerkungen zum auto sacramental (Calderón, Psiquis y Cupidon)*, in: E. Fischer-Lichte (ed.), *Theatralität und die Krisen der Repräsentation*, 2001, 83-100 [14] P. LANG, *Ein Blick auf Amor und Psyche um 1800 (exh. cat. Kunsthaus Zürich)*, 1994 [15] W. PROSS, *Die Konkurrenz von ästhetischem Wert und zivilem Ethos. Ein Beitrag zur Entstehung des Neoklassizismus*, in: R. Bauer (ed.), *Der theatralische Neoklassizismus um 1800. Ein europäisches Phänomen?*, 1986, 64-126 [16] K. ROSEN, *Der Mythos von Amor und Psyche in Apuleius' Metamorphosen*, in: R. von Haehling (ed.), *Griechische Mythologie und frühes Christentum*, 2005, 58-64 [17] H. D. RÜSSEL, *Claude's Psyche. Pendants: London and Cologne*, in: *Studies in the History of Art* 14, 1984, 67-81 [18] C. C. SCHLAM, *Cupid and Psyche. Apuleius and the Monuments*, 1979 [19] W. SEIPEL, *Auguste Rodin. Eros und Leidenschaft*, 1996 [20] C. STEINMETZ, *Amor und Psyche. Studien zur Auffassung des Mythos in der Bildenden Kunst um 1800*, 1989 [21] F. WEILAND-POLLERBERG, *Amor und Psyche in der Renaissance. Medienspezifisches Erzählen im Bild*, 2004.

JÖRN STEIGERWALD (BOCHUM)

Pygmalion

(Πυγμαλίων [*Pygmalíōn*]; Latin *Pygmalio*)

A. MYTH

The Ovidian version of the P. myth (*Ov. Met.* 10,243-297) that determined its reception was probably preceded by a richer tradition which, however, is now accessible only in outline, attested only in late-ancient and early Christian accounts. P. is mentioned as a king of the Cypriots (*Porph. de abstinentia* 4,15, where he is also said to be of Phoenician descent), and one genealogy (*Apollod.* 3,181f.) makes him the father-in-law of Cinyras. This Cinyras, the founder of Paphos on Cyprus, is said to have fathered the boys Oxyporus and → Adonis and three daughters by P.'s daughter Metharme; by command of the angry → Aphrodite, the girls must prostitute themselves to foreigners. Nonnus' *Dionysiaca*, however, reports that Aphrodite favoured P. (*Nonnus, Dion.* 32,212f). According to early Christian sources (*Clem. Al. protr.* 57,3; *Arnob.* 6,22), the lost *Cypriaca* of

Philostephanus of Cyrene told that King P. of Cyprus fell in love with an ivory statue of the naked Aphrodite, embraced it and took it to bed. The late reference to P. as an artist whose golden olive branch bearing emerald fruits was admired in the Temple of → Heracles at Thebes (*Philostr. VA* 5,5) is an isolated one.

Apart from individual names and genealogical connections, Ovid's version follows these traditions esp. in (1) the location of the myth on Cyprus, and thus in the heartland of → Aphrodite, (2) the motif of the "immodest women" ("*obscae*") in the entourage of P. (*in Ov. Met.* 10,238-242 the Propoetides, turned to stone for unchastity) and (3) the love of P. for a statue. The crucial point, however, is that Ovid makes P. not a king but an artist. In the *Metamorphoses*, the mythical singer → Orpheus sings a miraculous 'vivification' story of this artist P., which contrasts with his other, tragic examples (of Hyacinthus, Myrrha, Hippomedes and → Adonis). In his abhorrence of lewd women, the Cypriot sculptor P. is determined to remain unmarried, but he desires an ivory statue of a woman which he himself has carved. The goddess of love comes to the sculptor's aid and makes the statue come to life. She conducts the marriage of the artist to his creature, and blesses it with a daughter, Paphos, after whom the island is named. Paphos is the mother of Cinyras, who fathers Myrrha and (in an incestuous liaison with her) → Adonis, who, according to Ovid's genealogy, are thus great-grandchildren of P.

B. RECEPTION

B.1. INTRODUCTION

Ovid's narrative can be aligned with a model that divides the narrative into several phases and which in its ideal form helps to define the variants in reception history: an artist, who has withdrawn into social isolation, makes a work of art (1) and falls so deeply in love with his own creation that he wishes it to come to life (2); the creation comes alive by divine intervention (3); artist and creation must prove themselves in society (4). The myth has mostly been adapted in the entirety of this sequence. While Ovid's P. enjoys one of the few happy 'vivification miracles', reception history has frequently doubted the success of both the vivification itself and the happy marriage between the creator and the creation. Of the three relationships that drive the myth – firstly the artist's admiration of his inanimate object, secondly his plea to the deity and thirdly the relationship between the artist and the vivified creation – the third has increasingly gained in importance.

B.2. ANTIQUITY

P. is one of those ancient mythical figures whose resonance in subsequent culture derives

wholly from Ovid. Ovid's portrayal of an initially misogynistic artist who makes an ideal image in contrast with an abhorrent reality and falls victim to "the charms of his own creation" [2.18], in whose perceptions the boundaries of love and art blur and whom the goddess of love ultimately permits to bring about the vivification of his work of art 'himself' by touching it, is the single point of departure for the whole reception history of the myth since the Middle Ages. Possible rival versions of the myth in ancient literature are by now preserved only in traces (see above), but these lend P. no independent, potent presence. Moreover, since there are no depictions of P. in ancient sculpture or vase-painting, we must conclude a "relatively late appearance of this figure in mythology" [1.23].

B.3. LATE ANTIQUITY AND MIDDLE AGES

B.3.1. LITERATURE AND PHILOSOPHY

The first post-classical sources to tell of P. are the only testimonies to a non-Ovidian strand of tradition. Clement of Alexandria, in his *Protreptikos* ('Exhortation to the Pagans', late 2nd cent. AD) and Arnobius in his *Adversus nationes* (c. AD 300), citing the version of the P. story in Philostephanus (see above), also bring the mythological *exemplum* into the context of early Christianity. Both use the example of P. to condemn pagan idolatry and the seductive power of art of deceptive realism. Arnobius in particular, with his barbed invective against P.'s unnatural sexual idolatry, demonstrates an aggressive rejection of the ancient myths and their sensual elements that is typical of the Church Fathers.

The range of interpretation widened, however, in the Christian Middle Ages, which returned to the myth of P. in the course of its allegorical reception of Ovid, on the one hand attacking the sinfulness of P.'s abuse of a statue but, on the other hand, reading the vivification miracle as an allegory of the power of divine creation. While the earliest medieval Ovid commentators, Arnulf of Orléans (c. 1175) and Giovanni del Virgilio (c. 1300) still refrain from "acknowledging the miraculous in Ovid" and explain the statue, for example, as a metaphor "for a frigid wife" [2.31], the multivalence of the myth is preserved in the first examples of poetic reception. A much-expanded version of the fable that vividly pictures P.'s sensuality is integrated into the second part of the allegorical *Roman de la Rose* (continuation, c. 1275/80) written by Jean de Meun (20821-21198; cf. [Müller in: 15. esp. 475-489]). P.'s statue here serves a detailed comparison with an exquisite silver statue, and in his 'lover's lament', P. admits that he has "lost all reason" through his "horrible" desire for the statue, a desire "not at all from Nature", and that he is comparable to the foolish lover → Narcissus (20848, 20862f. and 20876-20879; cf. [8]).

By contrast, the *Ovide moralisé* (10,929-1079 and 3560-3677), in which the ancient narrative is first freely translated and then adapted according to the model of multiple exegesis of dogmatic scholasticism, presents two contrasting allegorical readings. On the one hand, the anonymous author understands the constellation of the myth of P. in a social sense, rather as Giovanni Boccaccio does in his *Genealogia deorum gentilium*, reading the statue as a poor girl, an unworthy object of the desires of a splendid lord. On the other hand, he derives an anagogic Christian meaning from the constellation, interpreting the statue as God's creation and P. as the divine creator. This second, complex reading interweaves mythical paraphrase and theological interpretation: "'Fair she was, naked and uncovered' – this is, in my opinion, human nature before that original sin through which it later befouled its appearance. [...] God, surprised by His own love, gives her for her pleasure and to strew about herself and to divert her, 'lilies' of pure maidenliness and perfect purity, 'violets' of demure reserve, 'roses' of delicate affinity and great perfection, 'doves' of simple modesty, 'turtle-doves' of fine neighbourly love, honourable conduct and true love" (10,3616-3641). In John Gower's *Confessio Amantis* (1390/93) (4,371-450), P. then presents the clearly positive example of a devoted lover who is not afflicted by the sin of "slowth": "Be this ensample thou miht finde/ That word mai worche above kinde. [...] And over this to loke also,/ The god of love is favourable/ To hem that ben of love stable,/ And many a wonder hath befall" (4,442-450).

B.3.2. FINE ARTS

In late antiquity and the Middle Ages, the myth of P. had no independent iconographic tradition, probably also lacking ancient models. Rather, all depictions of P. are illustrations to works of literary reception. While only a few occasional illustrated manuscripts of Ovid are known, most of the medieval artistic representations are found among the numerous decorative manuscripts of the *Roman de la Rose* [1.24-28]. As a rule, individual scenes of the interpolated *exemplum* of P. are illustrated, including the particularly frequent example of the sculptor working on his statue, carving either "with hammer and chisel on a life-size figure" or a "relief resting on two blocks of wood" [1.26]. Other scenes often shown are the artist kneeling before his completed work and P. beseeching the goddess of love. The vivification scene and the physical union of creator and creation are less frequently seen. Details that occur in the *Roman de la Rose* but not in Ovid also stimulated illustration, e.g. the detailed description of P. singing, dancing and playing in front of the statue (21021-21058), to which the Oxford MS Douce 195 devotes one of its nine P. illustrations.



Fig. 1: Simultaneous depiction of the Pygmalion story in a manuscript of the *Roman de la Rose*, early 15th cent., Valencia, Biblioteca Universitaria.

As well as these individual scenes arranged in cycles (also found in early editions of the *Roman de la Rose* illustrated with woodcuts), there are also simultaneous portrayals. For example, several episodes, arranged around a richly-furnished late medieval music-room, are collected in a miniature in a 15th cent. manuscript (cf. fig. 1), and the most important narrative sections are brought together in Jean Miélot's illustration to Christine de Pizan's *Cent Hystoires de Troye* [3. fig. 2]. However, these illustrations, which always portray the figures in contemporary dress and in a contemporary setting, contribute little in the way of interpretation of the myth. They give what is mostly a purely "narrative version" [1.27] and hence provide little evidence for or against an apologetic or condemnatory interpretation of the artist in love with his own work.

B.4. EARLY MODERN PERIOD

B.4.1. LITERATURE

The P. material was increasingly explored directly on the basis of Ovid from the Renaissance on. Nonetheless, Christian, moralistic appropriation remained the rule in the early modern period. This is attested not only by the commented Ovid editions and translations of the 16th and 17th cents. (e.g. Gerhard Lorichius' commentary on Georg Wickram's 1551 edition of the *Metamorphoses*), but also by collections of emblemata, the importance of which in the dissemination and interpretation of mythological exempla can hardly be overstated. In Matthias Holtzwarth's *Emblematum Tyrocinia* (1581), for example, the legend of P. serves to exemplify the theory presented in the *inscriptio*: "Der best heürath kompt den Gott schickt" ("The best wedding is that sent by God") (34), while in the *Emblemas morales* of Sebastián de Covarrubias y Orozco (1610), P. is the epitome of human conceit, and blindness towards one's own faults. A concise verse paraphrase concludes with the prosaic insight, "Rightly, man has little faith in himself where his own affairs are concerned,

for love and passion confuse and dazzle us" (3,24).

The Renaissance and Baroque periods also discovered the amorous aspect of the subject, and set it up in competition with the ideas of self-love and *caritas*. Following a reference in Petrarch's *Canzoniere* (78; cf. [Kablit in: 15.197–223]), the Petrarchist poets took up the P. material. It was particularly intensively explored in English Renaissance literature [9.20–31]. In his story *P.'s Friend, and His Image*, published in 1576, George Pettie tells of a P. who at first corresponds to the ideal of a gallant nobleman, and spends three years bound in Platonic love and deep friendship to Penthea, the wife of his friend. But when she abandons him for another man, he withdraws into solitude. As the ironically distanced narrator here only refers to the creation and vivification of the statue in passing, but expands greatly on the florid rhetoric of P.'s monologue lamenting the faithlessness of women, the focus here falls on the inception of P.'s melancholic misogyny, and his love for an inanimate object appears as his punishment for this immoderate hostility towards women. John Marston, meanwhile, in his erotic verse narrative *The Metamorphosis of Pigmaliions Image* (1598; cf. [9.24f.] with bibliography) is less concerned with the metamorphosis of the statue than with that of the title hero from a Petrarchist votary observing the female body in detail to a sensual lover blithely charging through the *quinque lineae amoris*: "Marke my Pigmalion, whose affections ardor/ May be a mirror to posteritie./ Yet viewing, touching, kissing (common favour)/ Could never satiat his loves ardencie/ And therefore, ladies, thinke that they nere love you,/ Who do not unto more than kissing move you" (20).

The increasing eroticization and aestheticization of the material first discernible in German literature in the works of Hans Jacob Christoffel von Grimmelshausen (*Das wunderbarliche Vögel-Nest*, 'The Wondrous Bird's Nest', 2,

1675) and Daniel Casper von Lohenstein (*Venus*, 1697), paved the way for this essentially rather undramatic subject to enter the theatrical genres. While an anonymous, Neo-Latin P. play (c. 1640), which sees comedy in the title figure, remained unpublished, later transpositions of P. to the operatic and ballet stage were much more successful (see below, B.4.3).

The myth of P. underwent its crucial reinterpretation in the 18th cent., at the zenith of its reception history: the vivification process now came into the limelight in the struggle between rationalism and sentimentality, with P. elevated to artist-philosopher and made a central figure of reflection, as touchstone for various philosophical and aesthetic positions. For example, the materialist Enlightenment thinker André-François Boureau-Deslandes downplayed the primacy of Christianity in his 1741 story *Pigmalion ou la statue animée*, by presenting P.'s 'creation story' as an alternative Genesis. This provoked Johann Jakob Bodmer's counterblast *P. und Elise* (1747).

Of still greater consequence were the intimacy and the theoretical import invested in the material by sentimental poetry from 1750. Without doubt the most important testimony of this period is Jean-Jacques Rousseau's melodramatic scene *P.*, privately performed from 1762 and first published in 1771. Rousseau's *scène*

lyrique marks the beginning of the modern appropriation of the myth, and at the same time founds the genre of the monodrama with musical accompaniment, as it concentrates the myth to an extreme extent and portrays it not only without other characters, but esp. without divine involvement. The scene, which is almost entirely a monologue, only emerging into dialogue at the end, is mostly focused on the inner state of the artist [Warning in: 15.225–251]. Based on Étienne-Bonnot de Condillac's sensualist *Traité des sensations* (1754), it presents the moment of an emotional upheaval: the artist's profound loss of faith in his creative powers (based on a statue of a woman he admires as unsurpassable) gives way to an enthusiastic resurgence as P. notices signs of life in his work of art and finally succeeds in exchanging some words with the living statue, which since Rousseau has generally been given the name Galathée. With Rousseau's sentimental internalization, P. became the epitome of the creative artist vivifying his work of art, made of dead matter, by the force of his emotions and his intoxicated enthusiasm. This scene, which was played all over Europe, fell on particularly fertile soil in Germany, where P. cantatas by Johann Elias Schlegel (1744) and Karl Wilhelm Ramler (1768) and a number of comical Rococo romances, by Daniel Schiebeler (1773), Johann Wolfgang von Goethe (c. 1767; first published 1896) and Johann Georg Jacobi (*Der neue Pigmalion*, 1774), were already circulating.

Through its 'sentimental' appropriation, the myth of P. was also available as a symbol of creative artistic production and reception in the aesthetic and artistic debates of the late 18th and early 19th cents. [Bätschmann in: 15.325–370]; [16]. Johann Joachim Winckelmann (*Beschreibung des Apollo im Belvedere*, 'Description of the Belvedere Apollo', 1757) compares the creative empathy of the viewer of a work of art with the creativity of P., while Friedrich Gottlieb Klopstock (*Beschreibung und Darstellung*, 'Description and Representation', 1771) uses the example of P. to distinguish the mere 'description' from the true 'representation', and Johann Gottfried Herder subtitles his 1778 treatise on *Plastik* ('Sculpture') *Einige Wahrnehmungen über Form und Gestalt aus P.s bildendem Traume* ('Some Observations on Shape and Form from P.'s Creative Dream'). The Romantics' reception of P. was also driven by idealistic art theory, as (e.g. Johann Gottlieb Fichte, *Über den Unterschied des Geistes und des Buchstabens in der Philosophie*, 'Concerning the Difference between the Spirit and the Letter within Philosophy', 1794) and Novalis (*Das allgemeine Brouillon, Notes for a Romantic Encyclopedia*, 1798/99) they styled the mythical sculptor as the epitome of a noble 'artist-priest'. The testimony *par excellence* among German Romantic



Fig. 2: Jacopo da Pontormo (probably with the participation of his pupil Agnolo di Cosimo di Mariano, called Bronzino), *Pygmalion and Galatea*, oil on wood, 1529/30, Florence, Uffizi.

appropriations of P., however, is August Wilhelm Schlegel's poem *Pygmalion* (1796), which, in the words of his brother Friedrich Schlegel, gives mythological shape to the "artist's longing for pure beauty" [24.62–93, here 80f.].

B.4.2. FINE ARTS

As early modern literary reception of the myth slowly began to free itself from the limits of Ovidian translation and moralizing exegesis, so the first signs of independent artistic design making P. a symbol of art and love also began to emerge in the 16th cent. alongside P. *picturae* in the emblemata of the time (see above) and illustrations in the tradition of Bernard Salomon, whose 1557 simultaneous portrayal (*La Statue en Femme*, woodcut) was emulated by Virgil Solis and others [7]. One work that certainly goes far beyond Ovidian illustration is a panel-painting, rich in meanings, dating from shortly before 1530, created by the Tuscan artist Jacopo da Pontormo, probably with the aid of his pupil Bronzino [1.174f.] (cf. fig. 2). This shows the pleading artist before the statue, which seems to be in the process of coming alive and whose attitude follows the type of 'Venus pudica'. But the centre of the image is dominated by the surging flames of a bull sacrifice (after Ov. Met. 10,270–272 and 279) on an altar placed against an expansive landscape background. A reading of the painting that brings together the various, spatially separate narrative sections into a single image remains speculative: according to [1.34–44], Pontormo's work is an encoded contribution to the *Paragone* debate of the day, the contest between painting and sculpture for primacy in the visual arts. Advocates of sculpture had invoked the myth of P. several times to liken the creation of a sculpture with the divine act of creation. Pontormo, now using the whole technical range of painting to depict the metamorphosis of P.'s statue into a living woman, is according to this interpretation expressing the superiority of his own *métier*. Unlike sculpture, painting does not merely emulate nature, but can artistically surpass it.

A copper etching by Hendrick Goltzius (cf. fig. 3) may also serve as an example reflecting the competition between art and nature by depicting the interim state of 'no longer art' or 'not yet life'. In it, too, the statue is based on the 'chaste Venus' and seems just as lifelike as the 'transfixed' artist sitting beside it [17.134f.].

The challenge of capturing the moment of vivification and its effect on the astonished and enraptured P. in a pictorial representation again and again inspired artists from the 17th cent. on to explore new aesthetic solutions. Baroque and Rococo painting, by figures such as Joachim von Sandrart (*P.*, brush drawing, 1662, Schloss Harburg), Jean Raoux (*P.*, 1717, Montpellier,

Musée Fabre), François Le Moyne (*P.*, 1729, Tours, Musée des Beaux-Arts) and François Boucher (*P.*, c. 1750, St. Petersburg, Hermitage, fig. in [1. nos. 26, 42, 46 and 58]), used quasi-theatrical settings and ancillary figures, esp. winged *erotes* and torch-bearing gods of marriage, sophisticated lighting effects portraying the statue as if on stage, and colour effects depicting the transition from pale, inanimate stone to blushing flesh. The abundance of ancillary figures and the rich adornment of the artist's studio continued in individual works and illustrative cycles through the 18th cent., e.g. in Charles Eisens' series of etchings (*P.*, series of seven copper etch-



Fig. 3: Hendrick Goltzius, *Pygmalion and Galatea*, copper etching, 1593, Munich, Staatliche Graphische Sammlung. The bottom right reads *R[obertus] Baudous excu[dit] | Anno 1593 | HGoltzius inve[ni]t. et sculp[si]t.* Below the image, two Latin distichs by Franco Estius: *S[culpsit] ebur niveum quod virginis ora gerebat | Pygmalion vivae dixisses virginis ora. | Ipse opus author amans in imagine flagrat eburna. | Munere Acidalie cupido dein iuncta marita est.* ("Pygmalion worked snow-white ivory, which had the form of a young woman. One could say it was the form of a living young woman. The creator himself is enamoured of his work and is inflamed with passion for the ivory image. Later the image was joined to him in marriage as a gift of Venus).

ings, c. 1750) illustrating Boureau-Deslande's story, and even the small '*Groupe de marbre, représentant Pigmalion aux pieds de sa statue, à l'instant où elle s'anime*' by Étienne-Maurice Falconet (*P.*, marble, 1763, Paris, Louvre), first shown at the Salon of 1763, has its attendant *putto*. But Falconet reduces and focuses the subject in his depiction, a development enthusiastically received by Denis Diderot and other art critics of the day, concentrating entirely on the tension between creator and creation. And – Falconet's central contribution, which revived the *Paragone* – he overcomes the apparently insuperable difficulty of portraying the statue's vivification in 'dead material', "by the gestures and expressions of the central characters alone" [1.85–94, here 92] (cf. also [20]).

B.4.3. MUSIC AND DANCE

Music, opera and dance joined the early modern competition of the arts to achieve the best depiction of the vivification only at a late date, but from the 17th cent. they made a diverse contribution, not least in avant-garde genres like the narrative ballet and the monodrama [Brandl-Risi in: 15.665–733]. The first Italian and German operatic adaptations, by Antonio Draghi (music) and Nicolò Minato (libretto), *Pigmaleone in Cipro* (first performance Vienna, 13 January 1689) and by Johann Georg Conradi (music) and Christian Heinrich Postel (libretto), *Der Wunderbar-vergnügte Pygmalion* (first performance Hamburg 1694), expand the modest fable with subplots and intrigues. The material then found its way on to the French stage, with the cast of characters significantly reduced and the action focused on the statue's coming to life, which was usually portrayed in pantomime. The pioneer here was Antoine Houdar de La Motte's ballet *Le Triomphe des Arts*, first performed in 1700 to music by Michel de la Barre. The fifth act, *La Sculpture*, which makes P. the representative of sculpture as the supreme art, in the tradition of the *Paragone*, was set to music again in 1748. Reworked into a single *Acte de ballet Pigmalion* by Bailot de Sauvot, it was developed by Jean-Philippe Rameau into a "court festival" (first performance Paris 27 August 1748) on the "unfolding of love" [Danuser in: 15.371–391].

The cantatas by Schlegel and esp. Ramler (see above, B.4.1.; on the latter cf. [10.307–312]) already explored the effect of music. Its particular ability to express feelings that cannot be put into words then formed the basis for Rousseau's monodrama on P., an innovation in genre, which deploys music at those very points where the protagonist's surfeit of emotion robs him of words. The success of this model, setting aside the spoken word for the purely musical language of emotion, is attested not only by the numerous compositions on Rousseau's text,

its translations and adaptations, but also by this lyrical P. scene's epoch-making pioneer function as it inspired the new genre of melodrama, which was adopted across the whole of Europe.

B.5. MODERN PERIOD

B.5.1. LITERATURE

The Romantic idealization of the myth of P. continued into the late 19th cent. The vivified statue is still the ideal fulfilment of all the strivings of the inspired artist's "god-sent madness" and his "yearning heart" in William Morris' *P. and the Image* [9. 87–93], which forms a discrete section within his epic *The Earthly Paradise* (1868). Yet various alterations to the myth that were already emerging in the late 18th and early 19th cents., were paving the way for the modern reception history of P. In one original foray mocking the artistic idealism of the Romantics and the epigonality of the Neoclassicists, Heinrich Heine highlights the childlessness of P. and his statue (*Zur Geschichte der neueren schönen Literatur in Deutschland*, 1833 [23]), and thereby anticipates Georg Büchner, who in *Dantons Tod* (1835) uses the same image to oppose unnatural and unfruitful art: "The Greeks knew whereof they spoke when they said that P.'s statue may have come to life but it bore no children" (*Die Griechen wußten, was sie sagten, wenn sie erzählten, Pygmalions Statue sei wohl lebendig geworden, habe aber keine Kinder bekommen*", (2,3)) [24.133–145].

Symptoms of a crisis in the idealized, artistically-charged view of the myth proliferated through the 19th cent., and coagulated into two essential strands of reception. The first of these, which has hitherto received little attention, still keeps very close to the original version of the artist myth, but attains critical distance through the inverse motif of petrification [13]; [19]; [12]. The earlier variant of this inversion of motif, dating from the 19th cent., fills 'lacunae' in the myth by following up the statue's vivification with its repetrification. Ovid's happy (or open) ending is thus subjected to initially comic revision. In the *opéra-comique*, *Galathée* (first performance Paris 14 March 1852) by Victor Masse, to a libretto by Jules Barbier and Michel Carre, and in the operetta *Die schöne Galathee* (first performance Vienna 9 September 1865) by Franz von Suppé to a libretto by Leonhardt Kohl von Kohlenegg, the title heroine appears as a coquettish figure who tyrannizes her creator and flirts shamelessly with his servant Ganymed. In the end, at P.'s wish, she is turned back into stone. This parodic solution emerges in a context of social discomfiture in the comedies of William Schwenck Gilbert (*P. and Galathea*, first performance London 9 December 1872 [9.102–116]) and Wilhelm Schmidtbonn (*P.*, 1911), whose heroes are bound to marriage and family and who therefore find themselves

ensnared in scenes of jealousy and misunderstanding. Finally, Georg Kaiser (*P.*, 1948) portrays the constellation in all its tragic seriousness. His *P.* weaves himself in a tissue of lies when the statue – a commissioned work – suddenly disappears, and is forced to acknowledge that his ideal cannot simultaneously be a permanent work and a living beloved. He accedes to the statue's repetrification as a necessary reconciliation with reality.

20th century versions that develop the succession of vivification and repetrification into a simultaneity of life and stone, or wholly replace the wonder of vivification with the turning of a living model to stone, formulate more radical criticism of the myth, departing from an earlier point in its history. Simultaneous life and stone is explored by Friedrich Gundolf in his lyric drama *P.* (1902), possibly an early example of criticism of Stefan George's aestheticism. Where Rousseau's *P.* would have died for the sake of his art coming to life, and where the English Romantic Thomas Lovell Beddoes (*P. or the Cyprian Statuary*, 1825 [9.40–51]) only allows the statue to come to life as *P.* dies, Gundolf outdoes this by imposing on *P.* the fate of Semele dying in her encounter with the god (→ Zeus), associating the statue's vivification with the petrification of its human model and addressing with great scepticism the idea of a reconciliation of art and life which the myth represents. Meanwhile, the vivification miracle is entirely absent from Günter Kunert's *P.* 1978 (1978). Rather than materially creating an idea and bringing it to life with divine help, this *P.* takes the life of his female model, before demolishing her petrified body into rubble, beyond recreation. Satirical criticism of conformist artists here links into a sceptical analysis of interpersonal relations, which lead from the establishment of power roles, via depersonalizing habituation, to fatal indifference.

The second modern line of reception, which dominates public perception, is much more remote from its mythic origins: the transposition of the myth into the social and pedagogical sphere. While the 'petrifying' revision of the myth links social analysis with reflections on the theory of art, this tradition turns the creative artist into a creative educator. In these translations of the mythical configuration into contexts of contemporary social reality, the myth's aesthetic potential fades into the background, in favour of the portrayal of a 'pedagogical eroticism', love stories involving differences of class and age, and of issues of the malleability of the individual. The first traces of such an interpretation are already found in the medieval Ovide moralisé (see above, B.3.1). But only in the late Enlightenment, with French authors such as François-Thomas-Marie de Baculard d'Arnaud

in his 'German anecdote' *Liebman* (1775) and Nicolas-Edme Rétif de la Bretonne in his novella *Le nouveau P.* (1780), does the literary tradition of 'pedagogical marriages' between men of higher status and uneducated women begin [11]. While in William Hazlitt's *Liber Amoris, or: The New P.* (1823), the Pygmalionic love must fail because the lover's 'statue' already has a life of her own, the first significant German contribution to this tradition, Karl Immermann's short story *Der neue P.* (1830), allows the unequal couple to live happily ever after. Admittedly, Baron Werner's 'Pygmalionic' educational project with the young forester's daughter Emilie succeeds less through the efforts of the 'new *P.*' than through the intervention of a 'new Amor', the artist's friend Sterzing. Similar didactic projects fail, however, in Berthold Auerbach's *Die Frau Professorin* (1847) and Gottfried Keller's novella *Regine* (from the cycle *Das Sinngedicht*, 1881): the marriage across social boundaries leads to unhappiness, and the title figures' suicides.

The most successful version to date of this 'educational' variant of the myth strikes a balance between the happy ending and the tragic outcome. This is George Bernard Shaw's *P.: A Romance* (1912; on the contemporary context in particular, [9.97–133]). The scholarly educational experiment of the professor of phonetics Henry Higgins, carried out on the lowly flower-girl Eliza Doolittle, ends neither with the fairytale marriage of the master and his 'Cinderella', nor with the pessimistic affirmation of insuperable social barriers, but with an act of self-emancipation, a symbolic act of slipper-throwing, which opens up Eliza's path to a financially independent and autonomous life. Shaw's *P.* has become the most important modern adaptation of Ovid's artist myth, giving rise to a reception history of its own, with theatrical adaptations, films and musicals (see below, B.5.3), and the updated 'Pygmalionic' educational drama loosely based on Shaw, Willy Russell's *Educating Rita* (1985). Recent reception shows that the *P.* myth in its pedagogical interpretation does not compulsorily set the gender roles. For example, Neil LaBute turns Shaw's Pygmalionic educational programme on its head in his 2001 play *The Shape of Things*: the new 'Pygmalia' is the art student Evelyn, who reshapes the gauche museum attendant Adam into an attractive 'loverboy'.

Most modern variants on the *P.* myth fall into one of these two reception categories, the transposition into the social and educational sphere or the adjustment of the myth to negate the vivification miracle. Contemporary literature attests to the myth's continuing appeal and to its innovative force: one example of the postmodern adaptations of the reception history is Steffen Mensching's 'colportage novel' *P.* (1991), whose



Fig. 4: Honoré Daumier, *Pygmalion*, lithograph from the series *Histoire ancienne*, from: *Le Charivari*, 28 December 1842. Inscription: O Triomphe des arts! quelle fut ta surprise, | Grand sculpteur, quand tu vis ton marbre s'animer | Et, d'un air chaste et doux, lentement se baisser | Pour te demander une prise. | (Conte Siméon) – "Oh, triumph of the arts! How wert thou surprised, great sculptor, to see thy marble come to life and, with chaste and gentle mien, slowly bend to pray thee favour her with a pinch" (Count Siméon). © Kunsthalle Bremen – Kupferstichkabinett – Der Kunstverein in Bremen.

narrator, a writer living in the last years of the German Democratic Republic, is commissioned by the Stasi to investigate the Western contacts of his painter friend *P.* and his girlfriend, and is at the same time working on an essay on *P.* that refers to earlier reception of the myth (e.g. Schlegel's poem) [14]. Richard Powers' *Galatea 2.2* (1995), meanwhile, attempts to develop contemporary criticisms of media and science from the *P.* material, telling the story of an electronic data processing specialist who bets that he can programme a computer so that it can pass a master's examination in literature. The love that develops between man and machine is used by Powers to reflect on the genesis of 'artificial intelligence' and the limits of human and mechanical consciousness. In the process, like Thomas Berger in his *Adventures of the Artificial Woman* (2004), he develops many linkages between the myth of *P.* and the Frankenstein motif, as well as android/gynoid literature. This approach to the debate surrounding 'artificial humanity' and

'artificial intelligence' can be seen as "the most recent twist in the game of argument with the myth of *P.*" [Neumann in: 15.43f.].

B.5.2. FINE ARTS

Early 19th cent. artistic reception is characterized overall by a "formal ossification of the pictorial structures", a tendency to "stiff theatricality" and the demonstration of technical brilliance [1.127]. One reaction to this general lack of innovation was the emergence of parody, in pornographic coarsening (e.g. Thomas Rowlandson's *The Ancients (P.)*, c. 1800) or caricature (e.g. Honoré Daumier, *P.*, 1842) (cf. fig. 4) [21. no. 132]. In spite of such anti-idealistic mockery of the '*triomphe des arts*', which in Daumier's portrayal consists in nothing more triumphant than the (less than attractive) vivified marble figure helping herself to a pinch of snuff from the impoverished artist, the myth of *P.* lost none of its appeal. It served countless painters as a medium for their autoreflexive explorations, occasionally (as in Octave Tassaert, 1855, Paris, Louvre) finding itself transposed to the bohemian milieu, but mostly presented in richly and symbolically-furnished studio salons, e.g. (still) in the oil paintings of Jean-Léon Gérôme (e.g. *P.*, c. 1892, New York, Metropolitan Museum of Art; other versions, whereabouts unknown), in which he painted his own marble group (*P.*, 1892, Hearst San Simeon State Historical Monument), which, having learned of the polychromy of ancient sculpture, he had painted with subtle colours and hence 'brought to life'.

Correspondences between literary and artistic testimonies continue to be apparent in the 19th cent. as in earlier reception history. Sir Edward Burne-Jones' painting cycle *P. and the Image* (cf. fig. 5), the finale and farewell of the Romantic *P.* myth, derives from the artist's plan to illustrate the whole of his friend William Morris' (see above) verse epic *The Earthly Paradise*. When this plan foundered, there were already a number of sketches for the *P.* episode, which Burne-Jones initially turned into a series of eleven drawings, then finally into two cycles, of four paintings each, in the Pre-Raphaelite style. He further confirmed the poetic context by giving the individual works titles that combine to form a quatrain. Thus it was that "the largest work in terms of quantity made by any artist in exploration of the myth of *P.*" came into being [1.142–147, here 143].

Auguste Rodin (*P.*, 1889, New York, Metropolitan Museum of Art) brought the myth of *P.* into modern art by bringing the materiality of the piece of partly unworked marble into play, as it were making the "bodily forms" emerge "out of the block" [1.152] and thus de-idealizing the figures. In modern art, with the exception of '*livres de peintres*' on Ovid's *Metamorphoses*, the myth has once more been used as an independent pictorial subject, e.g. by Franz von Stuck



Fig. 5: Edward Burne-Jones, *Pygmalion and the Image, III. The Godhead Fires*, oil on canvas, 1868/69, privately owned.

(*P.*, 1926, Munich, Museum Villa Stuck). The Surrealists André Masson (*P.*, 1938, whereabouts unknown) and Paul Delvaux, whose *P.* painting of 1939 (cf. fig. 6) switches the traditional roles and has a female artist embracing her sculpture of a male torso, achieved a decisive break with the illustrative tradition. Although contemporary art only very seldom still refers explicitly to the myth of *P.* (examples in [1.167] and [Neumann in: 15.48–58]), the story frequently remains present at least by association through its central themes of the vivification of inanimate matter, the genesis of artificial life and the highly-charged competition between life and art.

B.5.3. MUSIC, DANCE AND FILM

Music, which in the 18th cent. played a crucial part in the sentimental and aesthetic rehabilitation of the myth through the monodramatic adaptations of the *P.* story, made a similarly important contribution to the comicalization and popularization of the subject from 1850. While Rousseau's *scène lyrique* (see above, B.4.1) continued to be influential well into the 19th cent., still inspiring the *P.* operas of Luigi Cherubini (first performance Paris 30 November 1809) and Gaetano Donizetti (first performance Bergamo 13 October 1816), music theatre's parodization of the myth also gained ground. Masse's operetta *Galathée*, first performed in Paris in 1852, and its farcically coarsened Viennese counterpart, the comic mythical operetta *Die schöne Galathee*

(1865), with which von Suppé was able to feed off the success of Offenbach's *La Belle Hélène*, determined the direction of 19th cent. reception in musical theatre, just as Frederick Loewe's musical *My Fair Lady* (first performance New York 15 March 1956), setting Alan Jay Lerner's adaptation of Shaw's play, set the tone for the mass media reception of the 1950s and 1960s. Like the Oscar-winning film version of 1938 (*P.*, USA 1938), for which Arthur Honegger contributed an avant-garde score for electronic instruments, Loewe's musical also provided a happy ending. Eliza returns to Higgins, observes him listening to her voice, now available to him only in his gramophone recordings, and the reunited pair become, after all, a couple. The cinematic version of the musical, directed by George Cukor (*My Fair Lady*, USA 1964) and with Audrey Hepburn in the title role, at least equalled the immense success of the stage version, and remains to this day the most influential version of the *P.* myth in popular culture.

Compared to operettas and musicals, modern choreographic adaptations of the myth have tended to play a subordinate role in reception. Only for a few *P.* ballets have original compositions been made (post-war examples: Georges Auric, *Le peintre et son modèle*, 1948; Marcel Poot, *P.*, 1951), most recently for Andreas Aigmüller's *P. und Galathea* (ballet music from the opera *Oblomow*, 1986–1989). More often, existing ballet music has been rededicated to the subject of *P.*, e.g. in Serge Lifar's scenario (1945–1947) to music by Serge Prokofiev, and Herbert Bliss' *Pas de deux for P. and Galatea* (1949) to music by Maurice Ravel. A private choreographic reinterpretation, which broke with the traditional gender roles at an earlier date than other art forms and made the myth a subject of homoerotic artistic exploration, is attested in the biography of Piotr Ilyich Tchaikovsky: in December 1875, Tchaikovsky danced the mythical vivification miracle (as *P.*) for Nikolai Rubinstein in Moscow, with Tchaikovsky's friend the composer Camille Saint-Saëns as Galatea [18.166].

SCHOLARLY LITERATURE [1] A. BLÜHM, *Pygmalion. Die Ikonographie eines Künstlermythos zwischen 1500 und 1900*, 1988 [2] A. DINTER, *Der Pygmalion-Stoff in der europäischen Literatur. Rezeptionsgeschichte einer Ovid-Fabel*, 1979 [3] H. DÖRRIE, *Pygmalion. Ein Impuls Ovids und seine Wirkungen bis in die Gegenwart*, 1974 [4] B. ESCHENBURG, *Pygmalions Werkstatt. Die Erschaffung des Menschen im Atelier von der Renaissance bis zum Surrealismus* (exh. cat.), 2001 [5] G.-L. FINK, *Pygmalion und das belebte Marmorbild. Wandlungen eines Märchenmotivs von der Frühaurklärung bis zur Spätromantik*, in: *Aurora* 43, 1983, 92–123 [6] A. GEISLER-SZMULEWICZ, *Le mythe de Pygmalion au XIX^e siècle. Pour une approche de la coalescence des*



Fig. 6: Paul Delvaux, *Pygmalion*, oil on wood, 1939, Brussels, Musées royaux des Beaux-Arts de Belgique.

mythes, 1999 [7] B. GUTHMÜLLER, *Picta Poesis Ovidiana*, in: K. Heitmann et al. (ed.), *Renatae Litterae. Studien zum Nachleben der Antike und zur europäischen Renaissance*. Festschrift A. Bück, 1973, 171–192 [8] T. D. HILL, *Narcissus, Pygmalion, and the Castration of Saturn: Two Mythographical Themes in the 'Roman de la Rose'*, in: *Studies in Philology* 71, 1974, 404–426 [9] E. JOSHUA, *Pygmalion and Galatea. The History of a Narrative in English Literature*, 2001 [10] L. LÜTTEKEN, *Das Monologische als Denkform in der Musik zwischen 1760 und 1785*, 1998 [11] D. MARTIN, *Pygmalions Glück und Krise: Ein Wunsch- und Warnbild empfindsamer Liebe*, in: A. Aurnhammer/D. Martin/R. Seidel (ed.), *Gefühlskultur in der bürgerlichen Aurklärung*, 2004, 227–242 [12] D. MARTIN, 'Sei marmor!' *Zum Motiv der Petrifizierung im Nachleben des Pygmalion-Mythos*, in: O. Hildebrand/T. Pittrof (ed.), '...auf klassischem Boden begeistert': *Antike-Rezeptionen in der deutschen Literatur*, 2004, 315–334 [13] M. MAYER, *Midas statt Pygmalion. Die Tödlichkeit der Kunst bei Goethe, Schnitzler, Hofmannsthal und Georg Kaiser*, in: *DVjs* 64, 1990, 278–310 [14] M. MAYER, *Mythos (und) Sozialismus. 'Pygmalion' (1991) von Steffen Mensching*, in: *Literatur für Leser* 15/3, 1993, 126–133 [15] M. MAYER/G. NEUMANN (ed.), *Pygmalion. Die Geschichte des Mythos in der abendländischen Kultur*, 1997 [16] I. MÜLDERBACH, *Im Zeichen Pygmalions. Das Modell der Statue und die Entdeckung der 'Darstellung' im 18. Jh.*, 1988 [17] J. MÜLLER et al. (ed.), *Die Masken der Schönheit. Hendrick Goltzius und das Kunstideal um 1600* (exh. cat.), 2002 [18] A. POZNANSKY, *Tchaikovsky. The Quest for the Inner Man*, 1993 [19] M. SCHMITZ-EMANS, *Der neue Pygmalion und das Konzept negativer Bildhauerei. Zu Varianten des Pygmalionstoffes in der modernen Literatur*, in: *ZdtPh* 112, 1993, 161–187 [20] M. SCHNEIDER, *Pygmalion – Mythos des schöp-*

ferischen Künstlers. Zur Aktualität eines Themas in der französischen Kunst von Falconet bis Rodin, in: *Pantheon* 45, 1997, 111–123 [21] J. SCHULTZE/A. WINTHER (ed.), *Honoré Daumier, Kunst und Karikatur* (exh. cat.), 1979 [22] H. SCKOMMODAU, *Pygmalion bei den Franzosen und Deutschen im 18. Jh.*, 1970 [23] H. C. SEEBA, *Die Kinder des Pygmalion. Die Bildlichkeit des Kunstbegriffs bei Heine. Beobachtungen zur Tendenzwende in der Ästhetik*, in: *DVjs* 50, 1976, 158–202 [24] C. WEISER, *Pygmalion. Vom Künstler und Erzieher zum pathologischen Fall. Eine stoffgeschichtliche Untersuchung*, 1998.

DIETER MARTIN (FREIBURG)

Pyramus and Thisbe

(Πύραμος [*Pýramos*], Θίσβη [*Thisbē*]; Latin *Pyramus, Thisbe, Thisba*)

A. MYTH

The earliest source of the love story of *P.* and *T.* is Ovid's *Metamorphoses* (Ov. Met. 4,55–166). It is told there by a daughter of King Minyas as she weaves, so that the reception of the tale is already enacted in the narration itself. *P.* and *T.*, Babylonian children who live as neighbours, are secretly in love, but they can only communicate through a crack in the wall that separates the adjoining houses of their parents. One morning, they arrange a nocturnal tryst outside the city, under a mulberry tree at the tomb of Ninus. *T.*, who is first to arrive at the appointed place, flees from a lioness and hides in a cave. The lioness smears the veil *T.* has dropped with blood, then disappears. *P.* finds the veil and, believing *T.* to be dead, stabs himself too. *T.* emerges and throws herself on her beloved's sword to join him in death. The fruits of the mulberry tree,

Brill's New Pauly
SUPPLEMENTS

EDITORS

Hubert Cancik
Manfred Landfester
Helmuth Schneider

Brill's

The Reception of Myth and Mythology

New Pauly

Edited by
Maria Moog-Grünewald

Translated and edited by
*Duncan Smart, David van Eijndhoven,
Christine Salazar and Francis G. Gentry*



LEIDEN - BOSTON
2010

BRILL