

# Abstracts by Speaker Surname

**Contents** (please click the letter to go straight there)

A .....	1
B .....	2
C .....	3
D .....	4
G .....	5
H .....	5
J .....	5
K .....	6
L .....	7
M .....	7
O .....	10
P .....	11
R .....	14
S .....	16
T .....	<b>Error! Bookmark not defined.</b>

## A

**Zacharias Andreadakis – University of Michigan**

### **Kierkegaard as a Reader of Apuleius**

Apuleius and Kierkegaard had strikingly complimentary agendas: they were authors of experimental fictional prose, philosophers versed in multiple writing styles, and thinkers thoroughly engaged with Socratic irony. However, few look for classicism in Kierkegaard – let alone for the direct influence of Apuleius on his writing. This seems to be an oversight in the study of the modern philosopher, as Kierkegaard read thoroughly and commented upon most of Apuleius' writings, and in particular the story of Cupid and Psyche. A glimpse at the Copenhagen Museum Library, along with a quick browse through the new, online resource, the *Søren Kierkegaards Skrifter* database (<http://sks.dk/forside/indhold.asp>), demonstrates conclusively that Kierkegaard owned several editions and creative re-workings of the *Metamorphoses*, including Valpy's 1825 edition, Kehrein's 1834 free poetic

rendering of Cupid and Psyche, along with what appears to be an early version of the 1867 edition of *Cupid and Psyche* by Nutzhorn, a scholar with whom Kierkegaard had a close, personal relationship and correspondence throughout the preparation of the edition, as we learn from its introduction. The database also amply displays that Kierkegaard actively commented upon his readings of Apuleius on multiple occasions, as for instance is revealed through the comment in his Journal NB 25: 38, composed sometime between March and June 1852: '*Jeg læser just idag igjen Fortællingen hos Apuleius. Den de Prøve Paa hvilken Venus sætter P. er at hente den Æske hos Proserpina*'.

The purpose of this paper is to reassess in more detail the vast corpus of the Danish philosopher, and especially his private (some published, some yet unpublished) notebooks, by mining for the influence of Apuleius in Kierkegaard's thought. By the close examination of several instances of his corpus, especially of his surviving notebooks, I will argue that Kierkegaard's most valuable contribution in the history of ideas, the notion of existentialism, was partially informed by Apuleius' thought as found in the *Metamorphoses*. In this way, I want to press the point about Apuleius' important philosophical legacy and display his survival in modern philosophy, by arguing for both his importance for interpreting Kierkegaard and for our contemporary understanding of the ideas and agenda of existentialism.

## B

**Geoffrey Benson - Colgate University**

### **Psyche the Psychotic:**

#### ***Cupid and Psyche* in Franz Riklin's *Wunscherfüllung und Symbolik im Märchen***

Dr. Franz Riklin, a Swiss clinical psychiatrist (1878-1938), was the first psychoanalyst to write about *Cupid and Psyche*. This paper analyzes his fascinating but largely forgotten retelling of Apuleius' tale in *Wunscherfüllung und Symbolik im Märchen* (1908). Riklin ends this book, which promotes the Freudian idea that "the psychology of fairytales...stands in close relationship to the world of dreams, of hysteria, and of mental disease" (Riklin 1915, 1), by discussing fairy tales where a heroine is persecuted for her beauty. Riklin notes that Apuleius deals with this theme in *Cupid and Psyche* and, after admiring Apuleius' artistry, he retells the whole story in four pages (Riklin 1908, 92-95). Riklin follows Apuleius' narrative closely, but what makes Riklin's version striking are the footnotes that accompany it. In these footnotes Riklin suggests Psyche's adventures parallel the dreams and fantasies of his psychotic patients. Earlier in his book Riklin points to several auditory and tactile hallucinations of patients that seem to parallel Psyche's experiences with the disembodied voices and Cupid (Riklin 1908, 54, 60).

The first part of this paper is a close reading of Riklin's version of *Cupid and Psyche* and his theory that the story symbolizes a psychotic's wishfulfillment. The paper then examines Riklin's reception. Subsequent psychoanalytic interpreters of the tale have dismissed Riklin, and Riklin has fared no better in Apuleian studies where Freudian and Jungian

interpretations are often ignored (e.g. *GCA* 2004, 3 n. 8; however, Gollnick 1992, 36-39, and Relihan 2009, 86, mention Riklin, and there was a panel on psychology and Apuleius at ICAN V). The paper closes with the claim that Riklin was actually on to something by noting elements in Apuleius' narrative that suggest insanity and mania are central concerns, starting with Lucius' characterization of the old woman narrator as *delira et temulenta* (Met. 6.25.1).

## C

**Robert Carver - University of Durham (UK)**

**The Platonic Ass: Thomas Taylor's *Cupid and Psyche* in Context (1795-1822)**

The seemingly 'indefatigable' labours of Thomas Taylor in translating the works of the later Platonic tradition into English earned him little credit (at least, in his own country) during his lifetime (1758-1835). He was lampooned as 'England's gentile priest', 'the would-be restorer of unintelligible mysticism and superstitious pagan nonsense' (T. J. Mathias, 1797), and derided as someone who, 'without staying to learn even the inflexions of Greek words, has plunged into the very bottom of Pagan philosophy' (Richard Porson, 1797). In 1822, however, Taylor gained the distinction of being the first person in more than 250 years to offer a complete English translation of *The Golden Ass*. And in his earlier translation of *The Fable of Cupid and Psyche* (1795), he developed new (and re-opened old) ways of engaging with Apuleius' most famous story.

While glancing back to William Adlington's *Golden Asse* of 1566 (reprinted for the fourth, and final, time in 1639), this paper will compare Taylor's version of 'Cupid and Psyche' with those found in Lockwood's translation of La Fontaine (*The Loves of Cupid and Psyche*, 1744) and in Charles Gildon's remodelling of Apuleius, *The New Metamorphosis* (1708).

Whereas other translators and adaptors of the eighteenth century regard 'Cupid and Psyche' as fodder for balletic entertainment, as 'a Lesson against the Curiosity of the [female] Sex' (Gildon), or even a warning against 'slatternish dress' (Nicholls), Taylor construes it unambiguously as 'a fable represent[ing] the lapse of the human soul'. With all its oddities and imperfections, Taylor's translation provided the impetus for a remarkably rich reception of Apuleius by poets of the Romantic period, as encapsulated most famously, perhaps, in Keats's vow in the 'Ode to Psyche' to 'be thy priest, and build a fane / In some untrodden region of my mind' (1819).

**Edmund Cueva - University of Houston-Downtown**

**Apuleius' Graphic Novel: the Comics and *Cupid and Psyche***

The ancient Greek and Roman Classics have often been the inspiration for comics and graphic novels. For example, in *The Slings & Arrows Comic Guide* (Top Shelf Productions, 2003), Frank Plowright includes, among many other examples, Eric Shanower's *Age of*

*Bronze*, which focuses on the Trojan War; C. Scott Morse's *Ancient Joe*, which creates new myths but has Orphic undertones; Eddie Campbell's *Bacchus*, which, Plowright writes, "begins as a vehicle for retelling whichever Greek myths catch Campbell's magpie eye, with a certain joyous irreverence" (50); Albert Kanter's *Classics Illustrated*, which included among its 167 issues such well known Classics as Vergil's *Aeneid* and Homer's *Iliad* and *Odyssey*; Darren Brady's *Ikaris* and Alex Ogle's *Toad*, which are included in Amaze Ink's *Iliad*; and the Golden Fleece inspired *Jason and the Argonauts* (Oni Press) and *Jason and the Argonauts* (Tome). One should also include William Messner-Loebs and Sam Keith's *Epicurus the Sage* in which we read of Epicurus and his adventures and encounters with Plato, Aristotle, and Alexander the Great. The table of contents lists "Visiting Hades," "Many loves of Zeus," "Riding the sun," and "Helen's boys."

The ancient novel has also appeared in the modern graphic novel. Unfortunately and oddly, there are no comics that illustrate and adapt the Greek novels, but Apuleius' *Metamorphoses*, for one reason or other, has caught the attention of the worlds of the comics and graphic novel. After an in-depth outline and analysis of the adaptation of this novel to the graphic novel or comics, this paper will review the possible reasons for why this is the only novel to have made its way into this modern format.

## D

**Friedemann Drews - University of Münster, Germany**

### ***Cupid & Psyche* in C.S. Lewis' *Till We Have Faces*: a Christian-Platonic metamorphosis**

In his novel *Till We Have Faces (TWHF)*, C.S. Lewis (1898-1963) devises a cleverly arranged adaptation of his ancient model. While it is obvious that Lewis reworks the myth of *Cupid and Psyche* and makes Orual, one of Psyche's sisters, the first-person narrator as well as the principal character (next to Psyche), I should also like to show in my paper that the whole of the *Metamorphoses (Met.)* is somehow present in Lewis' reception of Apuleius. As *TWHF* consists of a longer first and a comparatively short second part, its arrangement seems to mirror the 10+1 structure of the *Met.* with the first ten books forming the larger first part as opposed to the single Isis-Book. This structural parallel is furthermore backed up if we look at Lewis' play with philosophical tenets: while the Fox, teacher of Orual and her sisters, is a proponent of the Stoic school (here Lewis heavily draws on Seneca and Marcus Aurelius), Psyche is the first who comes "to feel more and more that the Fox hasn't the whole truth" (70). This again mirrors – according to my interpretation (Drews 2015, 2009) – Apuleius' novel where Lucius first seems to be influenced by Stoic philosophy, whereas his ultimate conversion to Isis also entails certain aspects of Platonic philosophy that Apuleius presents in his philosophical works. As *Cupid and Psyche* shows strong reminiscences of Plato's *Symposium*, Lewis incorporates into his reception of the tale a Christian-Platonic underpinning: Orual starts off to "accuse the gods" (3) only to finally realize that "the past which I wrote down was not the past that I thought I had (all these years) been remembering" (253; beginning of part II; cf. *Met.* XI, 17, 5). Orual's intellectual

metamorphosis is all the more intensified when she herself finally *becomes* Psyche; Apuleius' Cupid becomes the (Christian) "Lord", who is the answer to Orual's former queries and tribulations: "You are yourself the answer" (308).

## G

**Julia Haig Gaisser - Bryn Mawr College**

**Eudora Welty's *The Robber Bridegroom*: Cupid and Psyche on the Natchez Trace**

This paper presents Apuleius' story of Cupid and Psyche as the third essential intertext in Eudora Welty's novella, *The Robber Bridegroom* (the other two are Mississippi legend and Grimm's eponymous fairy tale, "The Robber Bridegroom"). I will look closely at all three intertexts, treating the novella as a whole. The discussion will identify references to Apuleius and point out their use in the narrative; it will also discuss the relation of Cupid and Psyche to the other intertexts, demonstrating the ways in which the three elements converge in developing both the narrative and the major themes of the work.

## H

**Stephen Harrison - Corpus Christi College, University of Oxford**

**Apuleius at the court of Louis XIV: Lully and Molière**

This paper forms part of an ongoing project on the reception of Apuleius' narrative of Cupid and Psyche from the *Metamorphoses* in Western European literary culture since 1600. One key early episode of this reception history occurs at the court of the young Louis XIV in the 1660s and 1670s, involving some of the greatest names of French Golden Age literature. In 1669 La Fontaine published *Les Amours de Cupidon et Psyché*, his extended prose version of the episode, with a frame narrative set in the palace-park of Versailles, then under construction. This soon stimulated two further versions of the tale, both with music by the major composer Jean-Baptiste Lully: the tragicomedy and ballet *Psyché* of 1671, based on a text co-authored by Molière and others, and the opera (*tragédie lyrique*) *Psyché* of 1678, with a libretto adapted by Thomas Corneille (younger brother of the tragedian Pierre Corneille) from Molière's previous version. This paper sets out to compare and contrast these two versions of the story from the 1670s, paying due attention to their different dramatic genres.

## J

**Paula James - Open University**

**Looking back and forward with Apuleius:**

**Why Cupid and Psyche keep moving from the simple to the complex.**

At the core of the highly literary fable of Cupid and Psyche lies an age-old romance, that of the 'Animal Bride' as Marina Warner has characterised the story of 'Beauty and the Beast'. Scholars in anthropology and material culture have recently traced this tale of miscegenation back to the later Bronze Age, although its appearance in oral and visual

traditions over 4000 years ago is by no means proven and presumably it would have had a very different focus and function from the fairy tale scenario familiar to much later societies.

Apuleius' role (his text stands at a midway point in the proposed cultural trajectory) in refashioning and disseminating the narrative of girl meets bestial boy (who turns out to be a divine being) is frequently marginalised by non-classical literary academics and teachers. And yet his sophisticated and allusive interlude (set within and in dialogue with a mainframe story of a man metamorphosed into an ass and magically restored to human form) has contributed to the multi-layered nature of the tale in its reception journey.

I shall look at a selection of screen versions of strange couplings (and star-crossed lovers) in the hope that these might illuminate the relationship between ancient tropes of humans associating with gods and monsters and present day perceptions of natural and supernatural identities. The cinematic narratives may also be reflecting and reflecting upon the social and cultural complexities of a modern age that, it could be argued, starts with Apuleius' prose fiction of the second century CE.

## K

Carey Kirkman - University of KwaZulu-Natal, South Africa

### Venus reimagined:

#### **The reception of Apuleius' Venus from *Cupid and Psyche* in C.S. Lewis' *Till We Have Faces***

This paper aims to examine the way in which Apuleius' Venus from *Cupid and Psyche* is received and characterised by C. S. Lewis in *Till We Have Faces*. Lewis re-imagines Apuleius' Venus as Ungit, a dark and mysterious mother goddess who incites fear and superstition in the people of Glome, most notably their queen, Orual. While Ungit does not have the same physical presence in *Till We Have Faces* that Venus has in *Cupid and Psyche*, as she never reveals herself as Venus does, Lewis constructs her as a dark presence that overshadows the lives of Orual and Psyche while still maintaining an element of control over the plot. Ungit is presented to the reader from Orual's perspective which causes her representation to be almost entirely negative, emphasising her dark, mysterious qualities as well as her apparent hate for Orual. Lewis draws on representations of Aphrodite for Ungit's character, making particular mention of the myth of Aphrodite and Anchises. This hints at Lewis' sources for the characterisation of Venus, which include earlier influences for Aphrodite and implies that Ungit resembles a Babylonian version of Aphrodite. Lewis' characterisation of Ungit in *Till We Have Faces* is complex, blending Greek myth with Mesopotamian influences on Aphrodite to achieve a goddess who resembles Venus but has distinctly barbarian qualities. Lewis reconstructs Venus as a barbaric goddess, jealous and vengeful, intent on using her power to take revenge her mortal rival, Psyche, and her sister Orual.

# L

**Christoph Leidl - Heidelberg University**

**Between Symbolism and Popular Culture: *Cupid and Psyche* in Fin de Siècle Book Illustration**

After the great interest in *Cupid and Psyche* in the decades around 1800 (C. Holm 2006) the next wave of important artistic interpretations of the story came towards the end of the 19th century. Book illustration (in part facilitated by new printing techniques) became an important medium for both popularization (with lavishly decorated luxury editions for a bourgeois readership) and reinterpretation in the pre-freudian era. One of the most impressive examples is Max Klinger's 1880/81 cycle of etchings (15 full-page, 32 vignettes, his *Opus V*) for what was to be one of the first "livres de peintre". Although using antique settings, Klinger presents Psyche with the psychological sensibility of a contemporary young woman, hinting at the same time at the darker side of awakening sexuality ("bride of death"-motif) and giving a premonition of the Jungian (E. Neumann) view of the story as female "initiation". The frames, differently decorated (with grotesque motifs) for each page, form a symbolic commentary on the text (R. Jachmann's translation), forcing the reader to decipher these symbols: The book (dedicated to Johannes Brahms) was a "Gesamtkunstwerk", (one is reminded of the unfinished Kelmscott project of William Morris and Edward Burne-Jones for *The Earthly Paradise* for the overall conception, though not the artistic and interpretive outlook). Klinger's achievement can be set into perspective by comparison with two other books: P. Thumann's technically very accomplished illustrations for R. Hamerling's verse adaptation of the story (1882), economically very successful, almost verge on kitsch, but still treat sexuality, though more suppressively, through the Victorian virginity of Psyche. W. Tiemann's Art Nouveau decoration for E. Norden's at times idiosyncratic translation (1902) retains some of Klinger's achievement but tunes it down to a more subtle and sustained style.

# M

**Charles Martindale (University of Bristol) and Elizabeth Prettejohn (University of York)**

**Apuleius' Cupid and Psyche:**

**Narrative, Reception, Aestheticism in 19th-Century Britain (Pater, Morris, Burne-Jones)**

The story of Cupid and Psyche, frequently allegorized, was a familiar one in literature and the visual arts throughout the centuries. But what we may call the Pre-Raphaelite generation turned with particular enthusiasm to the Apuleian original. They were drawn to it as a narrative, but also because it provided in their view prime evidence for the experience of romantic love that united the ancient and the modern worlds. Pater was a theorist of the 'romantic' element that could be discerned within classicism (see in particular his essay 'Romanticism' of 1876). And he included within the first part of his novel of 1885 *Marius the Epicurean* (in which Apuleius will in due course appear as a character) an almost complete translation of the story. Pater can be seen as a precursor, indeed a sophisticated proponent, of what from the 1960s we have learned to call 'reception theory';

and *Marius* may be called a novel about reception (including translation), about the layerings that characterize our and the characters' experience of the classical past. Pater was also responding to the earlier retelling by William Morris, the first of 24 tales that eventually formed part of *The Earthly Paradise* (half of them classical, and half Northern). Pater's review of Morris' poetry (1868) had been his most thoroughgoing theorizing of the relationship between modernity and antiquity. Morris had originally planned to print a *de luxe* edition of *Cupid and Psyche*, with illustrations by his friend Edward Burne-Jones. The project had been abandoned as too ambitious, but not before Burne-Jones had completed scores of designs (now in the Birmingham Museum) and been inspired with a life-long obsession with the subject. He executed a *Cupid and Psyche* frieze for the London house of his friends George and Rosalind Howard (sadly subsequently demolished). His final treatment, *The Wedding of Psyche* (now in Brussels), is one of the most haunting and beautiful paintings of his entire career. These works embodied Morris' determination to honour the 'continued thread of living Greek tradition coming down to the end of the Middle Ages, and overlapping the full development of romanticism in Western Europe', and Pater's desire to find in the classics an occasion for a truly modern art.

**Lisa Maurice - Bar-Ilan University, Israel**

### ***Cupid and Psyche for Children***

The narrative of *Cupid and Psyche* contains many elements that feature in traditional fairy tales throughout the Western world, although there are also aspects of the myth that may not seem particularly suitable for the young, or which might have been deemed inappropriate in some societies or at particular periods. Nevertheless, the story has long been beloved of authors of juvenile literature, and throughout the twentieth and twenty-first centuries the story has appeared in multiple versions for children.

This paper examines the various English language adaptations of the tale in myth collections at a range of points throughout this period: from Andrew Lang's *The Red Romance Book* (1905) to Geraldine McCaughrean's, *Silver Myths And Legends Of The World* (1999), by way of Frances Jenkins Olcott's *Good Stories for Great Holidays* (1914), Olivia Coolidge's *Greek Myths* (1949), Mary Pope Osborne's *Favorite Greek Myths* (1989) and Betsy Hearne's *Beauties and Beasts* (1993). Works from the twenty-first century include collections such as Kathy Elgin's *Stories From Around the World: Roman Myths* (2008), Laurie Calkhoven's *Heroes of Olympus* (2012) and Diane Namm's *Classic Starts Roman Myths* (2014), as well as two longer retellings (Marie Charlotte Craft and Kinuko Y. Craft's *Cupid and Psyche* (1997), and Sarah Coghill's *The Story of Cupid and Psyche* (2011)), and two further books based upon the *Cupid and Psyche* myth (Randi Reisfeld's *All You Need is a Love Spell* (*Sabrina, the Teenage Witch* series) (1998) and Bruce Coville's *Magic Shop 5: Juliet Dove, Queen of Love* (2004)). The discussion will consider all of these works in their social contexts, focussing on the method and nature of the adaptations, the illustrations used and the didactic or moral messages imparted, in an attempt to understand both the appeal and the problems inherent in presenting *Cupid and Psyche* for children.

**Regine May – University of Leeds**

### **Keats' *Ode to Psyche*: Poetry and Inspiration**

John Keats (1795-1821) knew Cupid and Psyche from reading Mary Tighe's Spenserian poem *Psyche* (first published 1805) and the translation of the whole of the *Metamorphoses* by William Adlington (1566). Although at first Keats highly admired Mary Tighe's work, its nature eventually clashed with his own romantic ideas. Still, his love for Cupid and Psyche survived his disillusionment with Tighe, and Keats makes recourse to Apuleius' story at important stages of his own personal and poetic development.

This paper will show that Keats turned to the myth of Psyche during various stages of his career. In the early poem "I stood tip-toe upon a little hill" (1816), Keats sketches an outline of the story from its beginning to its end in a few lines. Assuming that the story is widely known, he uses it to define the nature of his poetry and describe the perfect poetic experience. This experience is compared to the feelings felt by the author of *Cupid and Psyche*, when he first told the story of their love. This author is unequivocally male, demarcating Keats' valediction to Tighe and identification with a different kind of poetry.

In *Ode to Psyche* (1819), the first of Keats's great odes, he uses the story again, and again to mark out a departure from his previous poetic style. The setting steps outside Apuleius' (and Tighe's) plot, and shows the divine couple embracing after their marriage. Keats's story continues on from where Apuleius left off. In the poem Keats promises to Psyche to become her very own poet and chief priest, marginalising Cupid and substituting himself in the role of Psyche's main admirer and the author who will first write her story as her priest. Apuleius now himself becomes marginalised and secondary to Keats.

Keats's development as an individualistic, inspired poet can be traced in the changing ways he treats the story of Cupid and Psyche, which therefore becomes an important linchpin in the study of Apuleius' reception in 19th century English poetry.

**Hendrik Müller**

### **Cupid and Psyche on stage in the 21<sup>st</sup> century**

Soon after its translation into the modern languages, Apuleius' *Metamorphoses* were adapted for the stage. For centuries these adaptations were limited to the story of Cupid and Psyche, as Lucius' encounters were not considered as a suitable topic for a theatre audience. Although this attitude has changed, the inset tale still is most popular for theatrical performances. Apart from the 'Beauty and Beast'-tradition, e.g. Jean Cocteau's movie version (1946), Disney's 1991 animated film and the Broadway musical, there are a number of modern theatrical adaptations which follow the original version quite closely.

The musical '*Cupid and Psyche*' by Sean Hartley and Jihwan Kim (2003) tries to retell the story for a modern audience. The characters behave like contemporary humans, so that typical stock characters of our society are blended into the ancient myth: Venus for example acts like an over-protective mother who forbids her son Cupid to fall in love.

Joseph Fisher has adapted the tale as a comedy: his play *'Cupid & Psyche'* (2002) includes a cast of eight actors who perform the complicated love affair with a contemporary spin, as it reminds the audience of a celebrity reality show.

A recent German adaptation is *'Amor & Psyche'* by Claudia Hann and Udo Mierke (2002) which tells the story of Cupid and Psyche as a masque play. The production interprets Psyche's tale as an act of inner maturing away from the influence of her family. This accentuation gives the story a contemporary twist aimed at attracting a younger audience.

All these adaptations continue to follow the ancient myth and stress the timeless testimony of the narrative. Even for the fastidious theatre audience of the 21<sup>st</sup> century the story clearly has an enduring fascination.

## O

**Maeve O'Brien - Maynooth University**

### **Classical Themes in Irish Literature in the Long Eighteenth Century**

Two Irish authors from the 'long 18<sup>th</sup> century' are examples of how Ireland, an island remote from the centre, absorbs and reforms Greco-Roman culture. In the west of Ireland, in Galway, when Roderic O'Flaherty (1629-1718) wanted a title for his history of Ireland published in Latin 1685 he chose *Ogygia, Or a Chronoligical Account of Irish events /Ogygia seu Rerum Hibernicarum Chronologica*.

Mary Tighe (1772-1810) was born to Theodosia Blachford and her husband, who was keeper of Marsh's Library in Dublin. *Psyche/The Legend of Love* was famous in its day and received several printings in the last years of the eighteenth century into the first years of the nineteenth century. The central section of the Apuleius *Metamorphoses* is taken up with the embedded story of *Cupid and Psyche* (M.4.28-M.6.24) and is the model for *Psyche*. *Psyche* is an extraordinary poetic achievement for a woman with little formal education. This paper challenges the assessment of *Psyche* as 'pallid' made even by someone deeply interested in Ireland and the classical tradition (Stanford: 1976, 92).

We are not dealing with people who imitate slavishly. The long 18th century overshadows both their lives. One dies in the early years of the century (1718), the second is born in the last third of it (1772). One writes in Latin prose, the other in English verse. The first language of the man is Irish, while the woman is most at home in English and in the culture of the Anglo-Irish ascendancy. O'Flaherty raids the treasure trove of classical culture using the lot in his work. Tighe carefully chooses something small. Here we have two Irish authors: the man is educated in the elite Latin and Greek classics, but the woman has to make her own arrangements in that regard. Both remake what they have found into two totally different contributions to creation of Irish identity.

# P

**Stelios Panayotakis - University of Crete**

## **Operatic adaptations of Cupid and Psyche**

The aim of this paper is to discuss the reception of the tale of Cupid and Psyche in French opera composed after Lully/Corneille's *Psyché* (1687). My two case studies are works that were popular in their own time and derive from different periods in the history of music: *Les fêtes de Paphos* (*The Festivals of Paphos*) (1758), a *ballet héroïque* (or, more accurately, an opéra-ballet) in three acts (or *entrées*), by Jean-Joseph Cassanéa de Mondonville, a younger contemporary of Rameau, includes the treatment of the myth, in condensed form, in the last *entrée*, to a libretto (probably) by the abbé de Voisenon; *Psyché* (1858), an opéra comique in three acts (second version, 1878, in four acts) by Ambroise Thomas to a libretto by Jules Barbier and Michel Carré (after La Fontaine).

I am especially interested in the ways in which the operatic stage (in the eighteenth and the nineteenth centuries) adapts the latter section of Apuleius' tale, including Psyche's trials and her adventure in the Underworld, which is a crucial episode for the heroine's characterisation and for the meaning of the story. Through a close reading of the two librettos, I will demonstrate that both of these operatic works are exceptional in their treatment of the Underworld episode and, ultimately, of the tale of Cupid and Psyche in its modern reception.

**Michael Paschalis – University of Crete**

## **Walter Scott's *Kenilworth* and the story of Cupid and Psyche**

Scott's novel *Kenilworth*, published in 1821, narrates the unhappy story of Amy Robsart and Robert Dudley, Earl of Leicester, the favorite courtier and close friend of Queen Elizabeth I, whom he hoped to marry. In the Introduction to the Magnum Opus Edition of the novel (1831) Scott says that, after the success of his recently published novel *The Abbot* (1820), in which he delineated the character of Mary Queen of Scots, he was "naturally induced to attempt something similar respecting 'her sister and her foe,' the celebrated Elizabeth". His publisher Archibald Constable suggested the topic of a novel bearing the telling title *The Armada*, but Scott made instead the exciting as well as risky choice of involving Elizabeth, both as a queen and as a woman, in Dudley's relationship with Amy Robsart. According to Scott's source, Elias Ashmole's *Antiquities of Berkshire* (1719), Leicester was implicated in the murder of Amy Robsart through his trusted Master of Horse Richard Varney, the villain of the novel.

Though Dudley and Amy were publicly married in the reign of Edward VI, Scott made of their marriage the best kept secret. Amy lives in retirement and is a virtual prisoner at Cumnor Hall, so that Leicester may maintain his position at court. At the beginning of the novel and in expectation of his first and only visit to Cumnor Hall the manor's western side is secretly transformed on the Earl's orders into an 'enchanted place' and Amy is next

portrayed as spell-bound by the fabulously rich interior decoration introduced for her benefit. The loves of Cupid and Psyche embroidered on the curtains of the sleeping chamber alert the reader to the significance of the place and its mysterious transformation, to Amy's secret marriage to Leicester and the latter's furtive visit (s) to Cumnor Hall vis-à-vis Apuleius' story of Cupid of Psyche. The reader is furthermore struck by Amy's vanity and curiosity and especially by her request that her lover should appear before her not as 'a private cavalier' but as 'a great Earl' covered with jewels and decorations which excite Amy's curiosity but constitute too heavy a burden for the Earl — one is obviously reminded of Cupid's serpent identity as Psyche's envious sisters allege (their envy is in the novel assigned to Richard Varney). The initial setting based on the story of Cupid and Psyche has further implications for the novel's plot and characters. Scott had read Apuleius and was familiar with major Latin authors. Latin quotations abound in the present as well as in other novels.

**Lucia Pasetti - University of Bologna**

**In the calm whirlpool of the void': Psyche in C19<sup>th</sup> and C20<sup>th</sup> Italian literature**

This paper tackles some central episodes in the Italian reception of the Cupid & Psyche theme between the late 19th century and the middle of the 20th: in particular, Gabriele D'Annunzio's *Psiche giacente* ([*Lying Psyche*] 1893), Giovanni Pascoli's *Poemi di Psyche* ([*Psyche's poems*] 1904) and two novels by Alberto Savinio (painter and writer): *Angelica o la notte di maggio* ([*Angelica or the May night*] 1927) and *La nostra anima* ([*Our soul*] 1944). A pivotal element, common to all these reworkings of the Apuleian tale, is that Psyche's character is enhanced, foregrounded and constantly interiorised: in the wake of the allegorical interpretation traditionally applied to the novel, Psyche becomes stably and unambiguously 'our soul', whose experiences are examined at times in the light of aestheticism (D'Annunzio), intimism (Pascoli), and at times in the ironic and irreverent ways typical of parody (Savinio).

**Elizabeth Prettejohn (University of York) and Charles Martindale (University of Bristol)**

**Apuleius' Cupid and Psyche:**

**Narrative, Reception, Aestheticism in 19th-Century Britain (Pater, Morris, Burne-Jones)**

The story of Cupid and Psyche, frequently allegorized, was a familiar one in literature and the visual arts throughout the centuries. But what we may call the Pre-Raphaelite generation turned with particular enthusiasm to the Apuleian original. They were drawn to it as a narrative, but also because it provided in their view prime evidence for the experience of romantic love that united the ancient and the modern worlds. Pater was a theorist of the 'romantic' element that could be discerned within classicism (see in particular his essay 'Romanticism' of 1876). And he included within the first part of his novel of 1885 *Marius the Epicurean* (in which Apuleius will in due course appear as a character) an almost complete translation of the story. Pater can be seen as a precursor, indeed a sophisticated proponent, of what from the 1960s we have learned to call 'reception theory'; and *Marius* may be called a novel about reception (including translation), about the

layerings that characterize our and the characters' experience of the classical past. Pater was also responding to the earlier retelling by William Morris, the first of 24 tales that eventually formed part of *The Earthly Paradise* (half of them classical, and half Northern). Pater's review of Morris' poetry (1868) had been his most thoroughgoing theorizing of the relationship between modernity and antiquity. Morris had originally planned to print a *de luxe* edition of *Cupid and Psyche*, with illustrations by his friend Edward Burne-Jones. The project had been abandoned as too ambitious, but not before Burne-Jones had completed scores of designs (now in the Birmingham Museum) and been inspired with a life-long obsession with the subject. He executed a *Cupid and Psyche* frieze for the London house of his friends George and Rosalind Howard (sadly subsequently demolished). His final treatment, *The Wedding of Psyche* (now in Brussels), is one of the most haunting and beautiful paintings of his entire career. These works embodied Morris' determination to honour the 'continued thread of living Greek tradition coming down to the end of the Middle Ages, and overlapping the full development of romanticism in Western Europe', and Pater's desire to find in the classics an occasion for a truly modern art.

**Vernon Provencale - Acadia University, Nova Scotia, Canada**

**'The heart in conflict with itself':**

**Faulkner's humanistic reception of Apuleius' *Cupid and Psyche* in *The Reivers***

In Faulkner's *The Reivers*, *The Golden Ass* is received as something of a pagan 'divine comedy' whose comic grasp of a fallible and redemptive humanity is translated from Roman antiquity into the gothic sensibility of the American South. As does Apuleius with *Cupid and Psyche*, Faulkner concludes *The Reivers* with the redemptive act of lawful marriage of wayward hero and 'fallen' heroine, followed by the joyous birth and auspicious naming of their child. In the human comedy of *The Reivers*, the unearthly beauty and ideal love of *Cupid and Psyche* is translated into the earthly and earthy relationship of the notably unhandsome Boon Hogganbeck and the prostitute Everbe Corinthia, while their divine daughter, 'Pleasure', becomes the human namesake of the matured idealist, Lucius Priest, who has had to come to grips with the truth that the human is in and of itself inherently fallible and potentially self-redeemable. In Apuleius, *Cupid and Psyche* is set off from and framed by the story of Charite and Tlepolemus, ideal lovers of Greek prose romance, whose triumph over worldly adversity seems assured but proves to be an idealist fantasy utterly refuted by darkest tragedy. Faulkner's reception of Apuleius' *Cupid and Psyche* in *The Reivers* grounds Apuleius' Platonic opposition of the earthly and divine in what Faulkner described in his 1950 Nobel Prize acceptance speech as 'the human heart in conflict with itself'. Discussion shall be sought on whether Faulkner's humanistic reception of Apuleius in *The Reivers* is not itself revelatory of a humanistic reception of Plato in *The Golden Ass*.

# R

**Tiziana Ragno - University of Foggia**

***Del soffrir degli affanni è dolce il fine: Ancient Myth and Comic Drama in G.F. Fusconi (with G.F. Loredano and P. Michiel) for F. Cavalli, Amore innamorato (1642)***

“*Cette fable eût pu faire inventer l’opéra, tant elle y est proper*”: in 1757, on the subject of the tale of *Cupid and Psyche*, Houdar de La Motte made this remark, which is indeed confirmed not only by the operatic versions of this story, but also by the fact that from the beginnings of this musical genre (the melodrama) *Cupid and Psyche* represented the storyline of some early operas.

The first example – whose author is clear (at the very least for the music) – is Francesco Cavalli’s lost opera, *Amore innamorato*, performed at the Teatro San Moisè in Venice in 1642. While the music has disappeared, the libretto has survived: it was written by Giovan Battista Fusconi as can be seen in its printed edition, although scholars lean more towards a threefold authorship given that Pietro Michiel and Giovan Francesco Loredano could have possibly elaborated the subject of the text.

These three authors are actually sufficient to ascribe this libretto to the Venetian renowned and notorious *Accademia degli Incogniti*, whose cofounders were Loredano and Michiel themselves and whose secretary was Fusconi (the latter wrote, among other things, the dedication of the volume *Le glorie de gli Incogniti overo gli huomini illustri dell’Accademia de’ Signori Incogniti*, 1647). And indeed the text reveals a full conformity to the principles being theorized and practiced by Incogniti either in general terms (*e.g.*, the need to alter or even mock the classics and familiar mythology) or in connection with some specific aspects (*e.g.*, the reliance on several characteristic scenarios, such as that of the sleep, and certain characters typical of the Venetian seventeenth-century context, such as the vile procuress).

Thus, this paper aims to provide a detailed analysis of this libretto not only on the basis of a comparison with the ancient source (Apuleius’ tale, which is here frequently distorted in a comic sense), but also in respect of potential references to some intermediate precedents, which could have influenced the librettists. From this perspective, we will consider both some translations and paraphrases of Apuleius’ novel as a whole, that had circulated throughout the Venetian setting since the sixteenth century (*e.g.*, those of M.M. Boiardo, N. da Correggio and A. Firenzuola), and several works of fiction specifically devoted to the tale of *Cupid and Psyche* (*e.g.*, A. Minturno’s *Amore innamorato*, which the notion of developing the character of Vulcan could conceivably be traced back to). Furthermore, Cavalli’s *Amore innamorato* will be compared with other coeval cases of operatic reception: the instance of *La virtù de’ strali d’amore* (1642), whose libretto and music were produced by Giovanni Faustini and again Cavalli respectively, demonstrates how fascinating the myth of *Cupid and Psyche* (which is here referred to at the beginning of the second act) could be set within the Venetian operatic milieu in the first half of the seventeenth century.

**Holly Ranger, University of Birmingham (UK)**

**‘I have tried to be blind in love’: Sylvia Plath’s House of Eros**

Sylvia Plath’s classical engagement has been almost wholly overlooked; yet Plath repeatedly turns to Apuleius’ tale of Cupid and Psyche, from the retellings of the episode in

her early poems to her later use of the tale to experiment with ways of representing herself, both as a woman and as a woman poet. I discuss how Plath filters her Psyche via the myth's appearance in the works of the Brontë sisters, and I compare Plath's use of Psyche with her allusions to Ovid's Daphne myth. The paper argues that Plath approaches her classical model with humour and sharp irony to interrogate the strictures on feminine behaviour encoded within classical and contemporary myths alike.

In an early poem, 'The Other Two', the speaker moves through 'a villa brimful of echoes' of bells and strange voices, attending an uncanny banquet 'above love's ruinage'; 'To a Jilted Lover' laments that 'Once I wounded him | [...] I never thought his flesh would burn [...] until he stood | incandescent as a god'. In later poems, however, Plath's allusions are increasingly sophisticated and ambivalent. In 'Two Views of Withens', the difference in a man and woman poets' descriptions of 'the House of Eros' (in fact, the alleged setting of Emily Brontë's *Wuthering Heights*) questions the authority of male poetic vision. Finally, in the play *Three Women*, Plath uses metamorphic imagery in a specifically gendered way to describe the transformations of pregnancy and the ill or menstruating body, employing Psyche to savagely critique 1950s myths of femininity. Psyche miscarries her child, despite her adherence to the rules of Love's game: 'I did not look'.

### **Christiane Reitz - Univers. Rostock (Germany)**

#### **Apuleius and Interior Decoration: Cupid and Psyche on a French Wallpaper**

The paper will focus on a scenic wallpaper in grisaille which depicts the story of Amor and Psyche. This wallpaper consists of a sequence of twelve images. Several copies are preserved, among them one complete set in Rostock and one nearby in the ducal palace in Bad Doberan on the Baltic coast. The wallpapers were designed by the French painters Merry-Joseph Blondel (1781-1853) and Louis Lafitte (1770-1828). The latter is famous for his decorations of the *Château de Malmaison* for Empress Josephine. The Amor and Psyche wallpapers were first printed by the atelier Dufour in Paris from 1815 onward, and were sold (from 1865 in a reprint by the manufacturer Defossé) until at least 1924. They clearly were a commercial success.

There are several possible interpretative approaches to this interesting combination of ancient subject matter and 19<sup>th</sup> century interior design. While it proves useful firstly to concentrate on the text and image relationship between the literary version (or versions) and the pictorial design, it is even more fruitful to widen the scope on the reception of ancient iconography in the pictures, and, on a broader level, on the reception of ancient art and artefacts, including architecture. As they were industrially produced and widely disseminated from the second half of the 19<sup>th</sup> century onwards, the wallpapers can offer greater and more telling insights into the fashions, tastes and conventions of their buyers than a unique artefact could.

**Luca Ruggeri - Scuola Normale Superiore (Pisa)**

**Robert Bridge's *Eros & Psyche* and Its Models**

Robert Bridges' *Eros & Psyche*, first published in 1885 and reissued after much revision in 1894, is the last major verse retelling of Apuleius' tale in English. Bridges followed Apuleius rather closely – more closely, for instance, than William Morris had done – as far as the plot is concerned, going so far as to write that his poem was 'little more than a translation'. The main differences, as stated by the poet himself in the *Notes* appended to the first and third editions, are the setting of the story in ancient Crete, the 'substitution of Hellenism for latin vulgarity', the lengthening of the introductory portion 'for the sake of balance and contrast', and the characterisation of Psyche and, to a lesser extent, Eros and Aphrodite. Besides, Bridges inserted mythological and philosophical digressions, gnomic statements, and descriptions of places, people, and natural phenomena not found in Apuleius. The sources of some of these additions and variations are acknowledged by Bridges in the appended *Notes*; there, whilst he mentions as models some of the most prominent authors of the Classical, Medieval and Modern literary tradition up until Shakespeare, he explicitly denies having read any previous English versions of the story. In my paper I intend to show that in spite of this denial, which has been taken at face value by critics, Bridges was indeed familiar with other English rewritings of Apuleius' fable, in particular those of Shackerley Marmion, Hudson Gurney and William Morris. By focussing on selected passages of the poem, I will argue that Bridges, for all his attempts at positioning himself outside the rich tradition of English retellings of the Apuleian story, is himself in dialogue – and even in competition – with it.

## S

**Clemence Schultze - Durham University (UK)**

**Gothic allegory and feminist critique:**

**Cupid and Psyche in the novels of Charlotte M. Yonge and Sylvia Townsend Warner**

The Psyche episode from Apuleius' *Metamorphosis* was treated as an independent work in numerous nineteenth-century versions, rendering it acceptable for women's reading and even writing. One method of addressing its sensual elements was to treat them allegorically, as does Charlotte Yonge's novel *Love and Life* (1880). Aware of the tradition, from the early Church fathers onwards, of allegorising pagan myths, Yonge deploys the story to address a soul's growth through temptation to faith. Adhering to the doctrine of religious Reserve deriving from John Keble's poetics, which formed an important element in the Tractarian theory of literature, Yonge does not speak openly of spiritual matters. Instead, she places heroine Aurelia in an eighteenth century setting, where considerable realism in period detail is balanced by tropes – such as doubleness and darkness – drawn from Gothic and sensation novels.

Some fifty years later, Sylvia Townsend Warner's anti-romantic pastoral novel *The True Heart* (1929), set in late nineteenth century Essex, offers what is virtually a feminist

rewriting of Yonge's work. Characterised initially by her notable obedience, Warner's founding heroine Sukey is transformed by the power of her love and determination to save hapless Eric Seaborn into a figure of active courage and insight.

Adhering closely to Apuleius' persons and events, both authors demonstrate such ingenuity in naming and plotting as to obscure his recognition as source; both later acknowledged him. But one significant difference is their handling of the heroine's spying on Cupid. Yonge's purpose requires that Aurelia be tempted and fall, in order to transmute Apuleius' narrative into a Christian 'Soul's Progress', whereas Warner omits the episode. Sukey's quest is accordingly not punishment for disobedience but the marker both of her love and her autonomy.

**Nadia Scippacercola - Università degli Studi di Napoli Federico II, Italy**

**Rosanna Scippacercola – Independent Art Scholar and Tour Guide (Rome)**

***Psyche and Beauty in Paintings from the Eighteenth Century to the Present Day***

The Neoclassical and Romantic eras were among the richest epochs for the reception of Apuleius' tale of *Cupid and Psyche*: different readings of the myth were given from an artistic point of view as well as from a literary, philosophical and allegorical one.

A turning point in the adaptation of the story was represented by *Les Amours de Psyché et de Cupidon* (1669) by Jean de La Fontaine. The poet moved the figure of the woman towards (what was to become) the neoclassical canon of grace. Furthermore, at the end of the Eighteenth century, the expression "complexion à la Psyché" spread throughout France to indicate a beautiful female visage. In addition the full-length mirror, a creation of Louis XVI's epoch, was named "psyché": all of which proves the prominence of Psyche's beauty within the public imagination. In fact, the association between 'Psyche' and 'physical' beauty is an inherent theme of the *bella fabella*: it is origin and cause of the existential vicissitudes for the young girl. Her exceptional attractiveness is an 'embarrassing' gift, at first not asked for, but later naively desired by the same woman, who, hoping to obtain it, opens Proserpine's pyx.

By means of the interaction between two scholars of different disciplines (classics and art history), we aim in this paper at presenting a selection of emblematic paintings related to the story of the reception of Apuleius' tale. In an iconographic progression from the eighteenth century to the present day, we will focus on the problematic relationship existing between Psyche's female figure and beauty. The motif in fact reappears in works of art in various ways and with its peculiar sensibility throughout the ages, with outcomes of which the artists are not always aware of, but which are recognizable to an experienced observer.

**Janice Siegel - Hampden-Sydney College (Virginia USA)**

***Undertones of Cupid and Psyche in Guillermo del Toro's Pan's Labyrinth.***

Subtle invocations of the myth of Cupid and Psyche are perceptible in Guillermo del Toro's 2006 film *Pan's Labyrinth*. Both feature a young virginal girl swept away into a magical world. In fact, the heroines Psyche and Ofelia both live in two worlds, one mortal

and one fantastical, and early in each narrative these two worlds merge. These worlds are populated by supernatural creatures and magical charms, abilities, and talismen abound. Both girls have supernatural guides (Cupid/faun) but must endure the bad behavior of a terrible tyrant (Venus/the Captain). Both are given magical tasks to fulfill. And both violate a rule so mythically important that their divine protector temporarily abandons them: after her katabasis Psyche peeks inside the box given to her by Persephone, and against express interdiction, Ofelia eats something from the table of the anthropophagic Pale Man (a misstep similar to the one that imprisoned Persephone in Hades in the first place). In the end, despite their missteps, a sort of immortality is attained by both heroines.

But the Apuleian elements in this film only work to convince us that in comparison with Psyche, the child Ofelia comes off as smarter, braver, more self-reliant, and in the end, more worthy of being called a mythic heroine. For example, while Psyche acts only on the suggestion of others (her parents, Cupid, Pan, Venus) and leaves herself open to manipulation (by her sisters), Ofelia knows her own mind and is her own agent. She even learns from her mistakes. While Psyche cannot discriminate good advice from bad and falls victim to her own fears (e.g., that her husband is really a monster), Ofelia has a sharp survival instinct, as well as an impish streak, and she knows whom to trust. And finally, while Psyche is weak of will (she threatens or attempts suicide on five separate occasions when the going gets tough), Ofelia stands up against the most terrifying of foes and commits great acts of bravery including but not limited to self-sacrifice.

Comparing *Pan's Labyrinth* with the myth of Psyche and Cupid allows Ofelia's heroism to truly come to light.

**Jared Simard – Hunter College, CUNY**

### **Psyche in the Salon: French Interior Decoration in the 18<sup>th</sup> Century**

This paper compares two contemporary artistic representations of the story of Cupid and Psyche by the French artists Charles-Joseph Natoire and François Boucher from the 18<sup>th</sup> century. The first is a series of eight paintings by Natoire of the Cupid and Psyche story located in the "Salon de la Princesse" of the Hôtel de Soubise in Paris. Begun in 1737, these paintings, collectively known as the *History of Psyche*, represent one example of French elite appropriation of the story for interior spaces. Natoire's telling of the story expurgates all the suffering and hardship of Psyche that would be inappropriate for the newly wedded Princess de Soubise, in whose honor the salon was redesigned. Interestingly, also in 1737, Boucher was commissioned for a series of tapestries representing the *Story of Psyche*. Boucher's five tapestries are much larger and grander in their treatment of the story than Natoire's. The tapestry manufactory eventually produced six sets of the tapestries. The majority of the recipients were European royalty, including Louis XV.

Investigating the vignettes of each series points to a shared source material, La Fontaine's 17<sup>th</sup> century literary adaptation of Apuleius. Boucher's *Psyche* in particular points to La Fontaine as a source because he includes a scene found in La Fontaine's story but not in Apuleius. Patron and viewer is another important factor in comparing the two series.

Boucher's series was for European royalty and would have had the nobility as a potential viewer. Natoire's series, however, was for the Princess's personal salon. Occupants of the salon and thus potential viewers of the artwork would have been from a more varied social background. Nonetheless, the Princess was the ultimate patron and judging from the story told in the eight paintings, Natoire wanted the viewer to equate Psyche with the Princess.

### **Emily C. A. Snyder – Turn to Flesh Productions**

#### **Adapting Cupid and Psyche for the C21<sup>st</sup> Stage: Process through Performance**

The myth of Cupid and Psyche is beloved even in the present age, but in a society where matters of a woman's right to self-determination, masculine sexual predatory behaviour, and even marriage itself are questioned, Apuleius' original tale of a woman kept in ignorance of a husband she didn't choose must resonate differently. In this multimedia presentation, I will trace my process of adapting *Cupid and Psyche ~ A New Play in Blank Verse* for the modern stage: from the inception of the play, through its philosophical distillation, to its developmental history (comparing the "Bad Quarto" performance in Boston 2009 to the World Premiere with TURN TO FLESH PRODUCTIONS in New York City for Valentine's Day 2014), including the play's critical reception thus far.

In particular, I will be examining the perils and prejudices associated with personalizing these hitherto anthropomorphized allegorical figures. While reading the simplified myth, or appreciating a portrait inspired by the titular characters, the audience can and will distil the ideas of marriage between the body-passion-desire and the mind-reason-soul without objection, however, once personality and interpersonal relationships are introduced—created by the author, interpreted by the director, embodied by the actor, and received by the audience—the story resonates between the Universal-Allegorical and the Specific-Personal. Hence, the staging of such moments as "The Rape of Psyche"—which has inspired so many ethereal paintings— becomes a moment of delicate balance, where the phrasing and execution of a single stage direction can alter the audience's allegiance to our heroes irrevocably.