

Brill's Companion to Episodes of 'Heroic' Rape/Abduction in Classical Antiquity and Their Reception

Brill's Companions to Classical Reception

Series Editor

Kyriakos N. Demetriou

VOLUME 25

The titles published in this series are listed at *brill.com/bccr*

Brill's Companion to Episodes of 'Heroic' Rape/ Abduction in Classical Antiquity and Their Reception

By

Rosanna Lauriola

LEIDEN | BOSTON

Cover illustration: P. McGibbon, *Incubating Shadows (Remembering Danae)* (1992). Courtesy of the artist P. McGibbon.

The Library of Congress Cataloging-in-Publication Data is available online at <https://catalog.loc.gov>
LC record available at <https://lcn.loc.gov/2022970010>

Typeface for the Latin, Greek, and Cyrillic scripts: "Brill". See and download: brill.com/brill-typeface.

ISSN 2213-1426

ISBN 978-90-04-50576-6 (hardback)

ISBN 978-90-04-50577-3 (e-book)

Copyright 2022 by Rosanna Lauriola. Published by Koninklijke Brill NV, Leiden, The Netherlands.

Koninklijke Brill NV incorporates the imprints Brill, Brill Nijhoff, Brill Hotei, Brill Schöningh, Brill Fink, Brill mentis, Vandenhoeck & Ruprecht, Böhlau and V&R unipress.

Koninklijke Brill NV reserves the right to protect this publication against unauthorized use. Requests for re-use and/or translations must be addressed to Koninklijke Brill NV via brill.com or copyright.com.

This book is printed on acid-free paper and produced in a sustainable manner.

In loving memory of my beloved mother, Siponta Guerra



Contents

Acknowledgments IX

List of Figures XI

1 Introduction 1

- 1 Why Rape? A Prefatory Note 1
- 2 Rape/Abduction: What's in a Name? 10
 - 2.1 *The Ancient Terminology: Back to the Roots of the Puzzling Definition of Rape* 14
 - 2.2 *The Greek and Latin Terminology in Itself* 16
 - 2.3 *The Legal Terminology, the Sanctions, and the Patriarchy: Rape/Abduction in Context* 25
- 3 Patriarchy and 'Rape Culture': The Pervasiveness and the Overlooking of Rape in Classical Antiquity 36
- 4 The Perspectives, Objectives, and Methodology of This Study: For an Operational Definition of Rape 48
- 5 Mapping Out This Study 55

2 Episodes of 'Heroic' Rape/Abduction in Classical Antiquity and Their Reception 60

- 1 Zeus, the "Master Rapist": A Selection of His 'Many Rapes' 60
 - 1.1 *Victims of Rape by Zeus Metamorphosed into an Animal: "Europa and the Bull"* 68
 - 1.2 *Victims of Rape by Zeus Metamorphosed into a Natural Phenomenon: "Danaë and the Golden Shower"* 135
 - 1.3 *Victims of Rape by Zeus Metamorphosed into a 'Semi-Human' or into a Human Being: "Antiope and the Satyr"* 196
 - 1.4 *Victims of Rape by Zeus, who Are Metamorphosed into an Animal after the Rape: "Io and the Cloud"* 226

3 Conclusion 302

Bibliography 307

Index Locorum 344

Index of Modern Authors 353

Index of Works of Art 355

Index of Subjects 356

Acknowledgments

I dedicate this book to my mother. She passed away a few years ago.

My mother was a very patient woman, a characteristic that, I remember, I identified when, in 3rd grade, I was given the assignment “Describe your mother”; a characteristic that is among those befitting the long-established expectations about women, to which – as the many women this book will discuss – my mother, too, could only live up.

My mother could not completely understand my deep passion for classical studies, but she did support it affectionately, she did all she could to let me cultivate it, and – almost to my surprise – she appeared to be very proud of that passion of mine and of the ensuing works.

During the elaboration of this book, the memory of my mother's constant support of my passion and of her strong confidence in me has been my strength in moments of difficulty and enervation. *Grazie, mamma!*

...

Writing a book is never a completely solitary process. Many people deserve my thanks for their roles in helping me, in different ways, to bring this work to completion.

In particular, I would like to thank the following colleagues and friends for their advice, useful conversations, and generous availability to directly send me theirs or others' works I needed to consult: J. Chong-Gossard (The University of Melbourne), I. Colpo (Università degli Studi di Padova), S. Deacy (University of Roehampton), F. Ghedini (Università degli Studi di Padova), P. Finglass (University of Bristol), E. Magnelli (Università degli Studi di Firenze), D. Milo (Università degli Studi di Napoli Federico II), M. Pattoni (Università Cattolica del Sacro Cuore), A. Sommerstein (University of Nottingham), E. Terrono (Randolph Macon College), E. Weiberg (Duke University).

I also owe a deep debt of gratitude to Erik Robinson (Latin teacher at St. Luke's Episcopal School, San Antonio – TX), whose patient and meticulous reading of the very first draft of this work has proven to be particularly helpful.

Undoubtedly helpful has been the personnel of Randolph-Macon College's Library as well. In particular I would like to thank Kelli Salmon (Resource Sharing Coordinator & Library Systems Administrator) who, as the person responsible for the Interlibrary Loan Service, has always promptly done her very best to find the books and the papers I requested, despite the difficult time all of us were living in, i.e., during the COVID 19 pandemic.

Many thanks also go to the two anonymous referees who contributed to improve this work with their useful feedback, and to K. Demetriadou (Brill's Companions to Classical Reception Editor-in-Chief) and G. Moriconi (Associate Editor, Brill's Classics Section).

Last but not least, I wish to thank my life companion, my spouse Massimo, for cheering me and believing in me.

Figures

- 1 Titian, *Ratto d'Europa* (1562). Courtesy of Isabella Stewart Gardner Museum, Boston (MA – USA) 121
- 2 P. Bonnard, *L'enlèvement d'Europe* (1919). Toledo Museum of Art, OH – USA, public domain. Source: <https://www.toledomuseum.org/art/artminute/july-8-art-minute-pierre-bonnard-abduction-europa> 126
- 3 M. Beckmann, *Der Raub der Europa* (1933). Private collection / public domain. Source: <https://wikioo.org/paintings.php?refarticle=8LSVXK&titlepainting=The%20Rape%20of%20Europa&artistname=Max%20Beckmann> 128
- 4 J. Gossaert, *Danaë impregnated by Jupiter in the form of golden rain* (1527). Sammlung Pinakothek, Munich – Germany (CC BY-SA 4.0). Source: <https://www.sammlung.pinakothek.de/en/artwork/7yxYmBnxYm> 175
- 5 Correggio, *Danaë* (1531). Courtesy of Ministero della Cultura – Galleria Borghese, Roma – Italy / picture of Mauro Coen 177
- 6 Titian, *Danaë* (1544–1546). Courtesy of Museo e Real Bosco di Capodimonte, Napoli – Italy 179
- 7 H. Golzius, *The Sleeping Danaë being prepared to receive Jupiter* (1603). Los Angeles County Museum of Art, CA – USA, public domain. Source: <https://collections.lacma.org/node/249001> 183
- 8 Artemisia Gentileschi, *Danaë* (1611–1612). Saint Louis Art Museum, MO – USA, public domain. Source: <https://www.slam.org/collection/objects/15612/> 186
- 9 Rembrandt, *Danaë* (ca. 1640s). Courtesy of State Hermitage Museum, St. Petersburg – Russia 188
- 10 G. Klimt, *Danaë* (1907–1908). Private collection / public domain. Source: https://commons.wikimedia.org/wiki/File:GK_Danae1_1907.jpg 189
- 11 P. McGibbon, *Panning for Gold* (Did Danaë Really Yearn for the Passion of Zeus) (1992) – section of the installation art *Incubating Shadows (Remembering Danae)* installed at Orange County Center for Contemporary Art, Santa Ana, CA – USA, August 1992. Courtesy of the artist P. McGibbon 191
- 12 P. McGibbon, *Incubating Shadows (Remembering Danae)* (1992). Courtesy of the artist P. McGibbon 192
- 13 P. McGibbon, *Incubating Shadows (Remembering Danae)* (1992). Courtesy of the artist P. McGibbon 193
- 14 P. McGibbon, *Incubating Shadows (Remembering Danae)* (1992). Courtesy of the artist P. McGibbon 194

- 15 Correggio, *Giove e Antiope* (1524). Louvre Museum, Paris – France / public domain: https://commons.wikimedia.org/wiki/File:Correggio_Jupiter_and_Antiope.jpg Paris – France / public domain: https://commons.wikimedia.org/wiki/File:Correggio_Jupiter_and_Antiope.jpg 217
- 16 Titian, *Giove e Antiope (Pardus Venus)* (ca. 1551). Louvre Museum, Paris – France. © 2016 RMN-Grand Palais (musée du Louvre) / Michel Urtado. Fair use. Source: https://commons.wikimedia.org/wiki/File:Jupiter_and_Antiope,_by_Titian.jpg 219
- 17 A. Golovin, *Jupiter and Antiope* (2009). Courtesy of the artist A. Golovin 223
- 18 Correggio, *Giove e Io* (ca. 1531–1533). Kunsthistorisches Museum, Vienna – Austria. Reproduced with permission. Source: https://commons.wikimedia.org/wiki/File:Antonio_Allegri,_called_Correggio_-_Jupiter_and_Io_-_Google_Art_Project.jpg 291