Hurbánková, Šárka

G.B. Basile and Apuleius : first literary tales : morphological analysis of three fairytales

Graeco-Latina Brunensia. 2018, vol. 23, iss. 2, pp. 75-93

ISSN 1803-7402 (print); ISSN 2336-4424 (online)

Stable URL (DOI): https://doi.org/10.5817/GLB2018-2-6
Stable URL (handle): https://hdl.handle.net/11222.digilib/138772
Access Date: 17. 02. 2024
Version: 20220831

Graeco-Latina Brunensia 23 / 2018 / 2
https://doi.org/10.5817/GLB2018-2-6

G.B. Basile and Apuleius: First Literary Tales. Morphological Analysis of Three Fairytales

Šárka Hurbánková
(Masaryk University, Brno)

Abstract

This paper compares two fairy tales *The Golden Trunk* and *The Padlock* from the collection *Pentamerone* by G.B. Basile and the *Tale of Cupid and Psyche* from the Apuleius' *Metamorphoses* (*The Golden Ass*) according to a morphological analysis of functions (Propp 1968) and according to the Aarne–Thompson–Uther classification system (Uther & Disinlage 2004). My analysis is based on Canepa (2007: pp. 169, 199, 399, 404), translator of the English version of Basile's *Pentamerone*, who maintains that four of the fairy tales in this collection contain Cupid and Psyche motifs and elements as well as Zipes (2000: p. 54), who includes these four fairy tales in the family of "Beauty and the Beast" tales. Following preliminary research, it was found that the structure of *Tale of Cupid and Psyche* is most similar to the Basile's fairy tales called *The Golden Trunk* and *The Padlock*, which is also confirmed by the Jacob Grimm's statement (1846: p. xi) and by comparative reading of A. Maggi (2015: pp. 25–27). In this paper, their findings are supported by the detailed structural comparison based on Propp's morphological analysis with the emphasis on the function of the Difficult Task which mostly links together the three key figures (the Villain, the Hero, and the Sought-For-Person) and which is considered crucial for the dynamics and theatrical potential of the tales where the function is present. The further studies will focus on this function, the acting figures and the performativity of fairy tales in Baroque Europe.

Keywords

Giambattista Basile; Apuleius; *Pentamerone*; *Cupid and Psyche*; *The Golden Trunk*; *The Padlock*; *Beauty and the Beast*; ATU; Propp; morphology of the folk tale; Difficult Task; Villain; Hero; Sought-For-Person

What could Italian Baroque poet Giambattista Basile and Platonist philosopher and rhetorian Apuleius have in common?[1] At first glance, it would seem that, besides an uncertain date of birth, there would not be very much.[2] G.B. Basile began to write poems in Italian, influenced by Giambattista Marini.[3] He moved from court to court writing poems, musical dramas and pastoral plays for his patrons, as prominent scholars used to do. This activity was an existential necessity for him, however, he became well known thanks to the prosaic collection of fairy tales *Lo Cunto de li Cunti overo Lo trattenemiento de'pecceriIle* (*The Tale of Tales, or Entertainment for Little Ones*) also known as *Il Pentamerone*, written in the Neapolitan dialect and published posthumously.[4] Apuleius studied speech and grammar first in Carthage and then in Athens, and during his later trips to the eastern Mediterranean he gave lectures and gained considerable fame in his lifetime. His most famous work is a novel in 11 books: *Metamorphoseon libri* (Metamorphoses) also known as *Asinus aureus* (*The Golden Ass*).[5] In roughly the middle of the novel, we find a mythic story about Cupid and Psyche, which some classical philologists consider to be the first European fairy tale.[6] The translator of Basile's fairy tales into English, N. Canepa (1999: p. 11), stated, "Basile's is the first integral collection of literary fairy tales to appear in Western Europe, and contains some of the best-known of fairy-tale types (Sleeping Beauty, Cinderella, and countless others) in their earliest literary versions".

A traditional fairy tale is defined as a written (later stylistically modified) fixation of previously orally transmitted literature, representing a text without a specific author captured by a collector of folk tales. In contrast, an author's fairy tale is the text of a par-

1 In this article I support a detailed analysis of two Basile's fairy tales and Apuleius' tale about Cupid and Psyche, carried out by Armando Maggi in the chapter *A Never Ending and Never Told Tale: Basile's Undoing of "Cupid and Psyche"* (Maggi 2015: pp. 25–67). I declare that I discovered Maggi's study after writing this paper. I am delighted that I have reached similar conclusions to Maggi's, using a specific method of comparison, the Propp's structural analysis of functions.

2 Giambattista Basile was born sometime around 1566 in the Campanian town of Giugliano, where he also died in 1632. B. Croce (1891: p. XI), who first dealt with his life and work, states the year of birth as 1575. Lucius Apuleius Platonicus was born in about 125 AD in the African city of Madauros and died around 180 AD.

3 Giambattista Marino (Marini) was the greatest Italian Baroque poet, the founder of so-called Marinism, characterized by its use of extravagant and excessive conceits.

4 It was initially published in five volumes between 1634 and 1636 under the pseudonym Gian Alesio Abbatutis with support of Basile's sister Adriana Basile who was a famous singer in the Gonzaga family of Mantua. Later the collection became known as *Il Pentamerone* based on other frame tale novels (cf. *Decamerone*) because the tales are told by 10 women over 5 days. In addition to Italian poems, Giambattista Basile also wrote eclogues in the Neapolitan *Le Muse napolitane*, also published posthumously in 1635. For Giambattista Basile's Italian and Napolitan works cf. Raynard (2012: pp. 35–36).

5 The work was probably expanded after Apuleius' *Apologia*, where he did not mention this novel, i.e. after 158 AD. The name *Asinus aureus* came from Augustine (Aug. civ. 18, 18, 2). From Apuleius' work, collected speeches and philosophical tracts have been preserved, with some works only in fragments.

6 An old woman who wants to distract an unfortunate girl just kidnapped by pirates starts to tell the story of Cupid and Psyche: *Sed ego te narrationibus lepidis anilibusque fabulis protinus avocabo* (Apul. *Met*. 4, 27, 14–15). Ziolkowski (2007: p. 58): "Thus it is the term [fabula] to which Apuleius resorted in his Metamorphoses to describe the tale of Cupid and Psyche, which is often considered the first fairy tale in Western literature."

ticular author who brings into the fairy tale his own composition, style, and usually his own themes. N. Canepa, however, pointed to the uninterrupted tradition of narration: "The fairy tale first appeared on the literary horizon in sixteenth-century Italy, although as a narrative form it was, of course, anything but new. Oral tales had already been in circulation for thousands of years, and had left traces in works ranging from Apuleius's The *Golden Ass* to medieval romances to Boccaccio's Decameron" (Canepa 2007: p. 14). Apuleius was one of the first pagan authors printed in Italy. The first edition of his work comes from Rome and it was published in 1469, consequently reprinted in different cities.[7] The first commented edition of the *Golden Ass* was printed in 1500 in Bologna and the Italian translation was published in Venice in 1518.[8] During the 16th and 17th century various European writers were inspired whether by Latin or translated versions and made many allusions to the myth of Cupid and Psyche or to the whole book.[9] Thus Basile should have known Apuleius's work: he was a member of literary academies and he actively participated in cultural life.

It must be noted that the tradition of modern European literary fairy tales began 100 years before Basile's tales were published: during 1551–1553 Giovanni Francesco Straparola published the collection of novels *Le piacevoli notti* (*The Pleasant Nights*) in which we find several stories that we would now classify as fairy tales.[10] Straparola's and Basile's collections do have a formal structure corresponding to the frame tale model, as did most realistic novels written based on the model of Boccaccio's *Decamerone*, but their fairy tales are full of magic, monsters, and supernatural beings that affect the lives of the protagonists, making them different from these imitations as well as the *Decamerone* itself (Magnanini 2008: p. 3).[11] The protagonists and scenes of Basile's frame tale might be a parody of the frame tale of the *Decamerone*:[12] on a crowded square Prince Tadeo picks 10 simple women to entertain his wife before she gives birth. And so later in his garden he

7 Apuleius. *Opera.* Rome: Sweynheym and Pannartz, 1469. Edited by Giovanni Andrea de Bussi and reprinted in Vicenza 1488; Venice 1493; Milan 1497. See 'Apuleius of Madaura' on *Brill's New Pauly* (Walde 2012).

8 The first commented edition of *Asinus aureus* was made by Filippo Beroaldo and it was translated into English in 1566. *Asinus aureus* was translated into Italian in the middle of the 15th century but the first survived translation was made by the Renaissance poet Matteo Maria Boiardo in the end of 15th century and published in 1518. At the end of 16th century other translations into German and French were born. Cf. Ibid.

9 There are intertexts in Edmund Spencer's works, influences in Shakespeare's plays, traces in the picaresque tradition, e.g. in *Don Quijote* by Miguel de Cervantes. Cf. Ibid.

10 Giovanni Francesco Straparola (1418–1557) wrote poems influenced by Petrarch, but he became famous for his first volume of stories *Le Piacevoli notti* (1551), the success of which led to his publishing a second volume (1553). A total of 13 women tell 74 stories on the occasion of the Venetian carnival. Approximately fifteen of the stories are fairy tales. Cf. Canepa (2007: p. 14).

11 Straparola might have introduced the "rise plot" into modern tales: through the use of magic a poor person obtains a marriage that leads to wealth: "rags–magic–marriage–riches" (Bottigheimer 2009: pp. 11–13).

12 In Boccaccio, seven noble ladies meet three young men in a sacred place in the Florentine Cathedral of Santa Maria and, because of the plague, they spend some time together outside the city walls in the garden (*locus amoenus*) where they dance and feast. To enjoy their time outside the city, they tell stories. Each of the 10 merrymakers tells 10 stories, and so the whole collection is made up of 100 tales.

meets the 10 selected women with "extraordinary" attributes ("lame Zeza, twisted Cecca, goitered Meneca, big-nosed Tolla, hunchback Popa, drooling Antonella, snout-faced Ciulla, cross-eyed Paola, mangy Ciommetella, and shitty Iacova")[13] and after snacks that they eagerly devour, each of them tells one tale a day "of the sort that old women usually entertain the little ones with".[14] Over five days, the women tell 49 stories. The last one, which actually closes the frame tale, is told by Zoza, a princess and the protagonist of the frame tale. In the opening story, we learn that Zoza was badly deceived by a black slave, before almost freeing cursed Prince Tadeo (she has almost filled a jar with her tears, but she passed out from exhaustion) and the perfidious slave had become wife of Tadeo instead of her. With the help of 3 gifts from a fairy, Zoza reaches the royal garden and describes her misfortunes. In the final story, Tadeo encourages her to tell her story because "that lovely mouth can issue nothing that is not sugary and sweet".[15] After that, Tadeo finally understands, gets rid of the false wife, and marries Zoza.

In addition, the *Pentamerone*, like the *Decamerone*, was intended to be read in higher circles, in this case the Neapolitan aristocracy,[16] and the Neapolitan dialect itself (here in its higher literary form) also added comical value: this was the time of the birth of Pulcinella, the only stock character of *commedia dell'arte* with an origin in southern Italy, who spoke at the theater in the gruff voice of the Neapolitan people.[17] Ethnomusicologist Roberto De Simone, the author of a rather free translation of Basile's *Pentamerone* from Neapolitan to Italian, transferred to the scene the tale *La Gatta Cenerentola* (*The Cinderella Cat*, Day 1, Tale 6), the predecessor of *Cinderella*.[18] Through a theatrical performance by La Nuova Compagnia di Canto Popolare (New Society of Folk Singing), De Simone emphasized the theatrical nature of Basile's baroque tales. G.B. Basile lived in an artistic setting – he began his artistic career in Mantua at the invitation of Prince Gonzaga, who hosted his sister Adriana Basile, a well-known singer. His other siblings were also interested in composing and singing. However, as already mentioned, Giambattista became famous only after his death through his prosaic collection. N. Canepa (2007: p. 13) stated that his "attraction to a genre that depicts worlds driven by magic and imbued with the marvellous can certainly be read in autobiographical terms as the search for consolation from the harsh injustices encountered in the 'real world': in the case of Basile, frustration with court life". Undoubtedly, drama was also an important

13 Canepa (2007: p. 42). "Zeza scioffata, Cecca storta, Meneca vozzolosa, Tolla nasuta, Popa scartellata, Antonella vavosa, Ciulla mossuta, Paola sgargiata, Ciommetella zellosa e Iacova squacquarata" (Rak 1995: p. 9).

14 Canepa (2007: p. 42). "... che soleno dire le vecchie pe trattenemiento de peccerille" (Rak 1995: p. 10).

15 Canepa (2007: p. 444). "... ca da ssa bella vocca non pò scire cosa si no 'nzoccarata e doce" (Rak 1995: p. 478).

16 We have no direct evidence of the reception of Basile's tales in his life. Presumably for his own pleasure, he collected inspiration in various places in Italy, which he was in charge of, and he could have read his tales to his colleagues of court academies.

17 Silvio Fiorillo, the Neapolitan *commedia dell'arte* actor, was probably the first to introduce Pulcinella to the scene around 1620. Cf. Rudlin (1994: p. 139).

18 Record of performances and songs: Misuraca & Grasso (2015). Free translation by Robert De Simone: De Simone & De Iudicibus (c2002).

element of the ancient Roman society of the 2nd century AD in which Apuleius lived. The analysis of R. May (2006) proves the considerable influence that the Roman comic forms as well as tragedy and pantomime had on Apuleius' *Metamorphoseon libri*. We can be almost certain of many of the influences and the great degree of intertextuality, and even theatrical elements, in Apuleius' *Asinus Aureus*.[19]

According to Jack Zipes (2012: p. 17), the fairy tale is a memetic genre: cultural knowledge has been transmitted via storytelling since the dawn of human communication and several classic fairy tales, e.g. *Cinderella* and *Beauty and the Beast*, represent universal "memes".[20] In *The Oxford Companion to Fairy Tales*, Zipes categorized four of Basile's fairy tales as "Beauty and the Beast" tales while noting similarity with Apuleius' Cupid and Psyche: "Basile's *Pentamerone* (1634–1636) included four 'Beauty and the Beast' tale types. The first three – 'The Serpent' (Day 2, Tale 5), 'The Padlock' (Day 2, Tale 9), and 'Pinto Smauto' (Day 5, Tale 3) – resemble Apuleius' tale in that the husbands in each story are reputed, but not actual, monsters. However, in the fourth story, 'The Golden Root' (Day 5, Tale 4), the handsome husband simply trades his black skin for white at night" (Zipes 2000: p. 54).[21]

R. B. Bottigheimer (2016) remarked that *Beauty and the Beast* is a family of stories that arose as a result of the transfer of Cupid and Psyche from Latin to various languages: first when the Latin edition of Apuleius' *Asinus Aureus* was extended in the 15th century, then with translations that included elements of each culture.[22] "Thus it is not motifs, structure, or happy endings alone that define fairy tales, but the overall plot trajectory of individual tales in conjunction with those fairy tale elements all brought together within a 'compact' narrative [...]. All this together creates a fairy tale as we know it in the modern world and as it first appeared in the sixteenth century" (Bottigheimer 2009: p. 10). Basile's fairy tales, however, usually mixed various existing motifs, making it difficult to trace back their source plots.[23]

In her translation of Basile's fairy tales into English, N. Canepa classified each tale according to the Aarne–Thompson Motif-Index (AT) and in the four mentioned above (classified by Jack Zipes as "Beauty and the Beast" tales) she recognized the presence of motifs common with the story of Cupid and Psyche (Canepa 2007: pp. 169, 199, 399, 404).[24] According to Uther's recent classification (ATU; Uther & Disinlage 2004), these

19 In her study of *Apuleius and drama: the ass on stage*, May (2006: pp. 208–248) devotes an entire chapter to an analysis of theatrical influences on the Cupid and Psyche tale.

20 A meme is a cultural information transmitter.

21 In this paper I call this tale *The Golden Trunk* according to N. Canepa traduction. Cf. Canepa (2007: p. 404).

22 According to Bottigheimer (2016), *Beauty and the Beast* is related to *Cupid and Psyche* in plot and to the ancient *Panchatantra* tale "The Girl Who Married a Snake" in motif.

23 There is an exception: *Sole, Luna e Talia* (*Sun, Moon, and Talia*, Day 5, Tale 5), which is Basile's "Sleeping Beauty" tale, has a long literary lineage. It derives from an Italian translation of the late medieval French romance *Perceforest*, itself based on Spanish and Catalonian tales. Cf. Bottigheimer (2009: p. 90).

24 Aarne's essential index has often been designated as Aarne–Thompson (1961), AaTh, or AT. Recently, it received further updates and modifications from the German folklorist Hans-Jörg Uther (Uther & Disinlage 2004), who expanded the book into three volumes, abbreviated as ATU.

four fairy tales could be included within ATU 425 The Search for the Lost Husband, which has several subtypes, of which two are the most common: ATU 425B Son of the Witch (Cupid and Psyche)[25] and ATU 425A The Animal as Bridegroom.[26] These subtypes are distinguished by the register of motifs in the introductory episodes and main part and potentially also at the end. However, even ATU 425 contains motifs that can be found in other types within the section of magical fairy tales called Supernatural Husband (ATU 425–449).[27] As can be seen from the Uther classification and the aforementioned studies (Zipes 2000, Bottigheimer 2016, Canepa 2007), there is a type of magical fairy tale that not only is named after the story of Cupid and Psyche, because its first literary version can be found with Apuleius, but also has characteristic features (motifs) surviving through oral and written elaboration into many versions of modern fairy tales.

To determine the extent to which the four selected tales from the *Pentamerone* coincide with Apuleius' tale of Cupid and Psyche, I first analyzed the tale in Apuleius' *Golden Ass*.[28] I began with the fact that different motifs appear in each type and its subtypes, and so even in this tale, which represents the type itself, we can find motifs from other variants of the type. I split the story into larger morphological units, according to Propp (1968): the introductory episodes (Initial Situation and Preparatory Section) and the main part (Complication, Beginning Counteraction, Moves). I determined that the fairy tale's Initial Situation and Preparatory Section mostly contain motifs from ATU 425A The Animal as Bridegroom: a girl is intended (by fate) for an animal bridegroom [B620.1] and for other reasons a girl has an animal husband and lives together with him in his castle and he becomes a beautiful man by night [D621.1, B640.1] ,[29] which coincides with the single motif of ATU 425B Son of the Witch (Cupid and Psyche): the bridegroom is a son of the witch or he is (during the day) an animal [D621.1].[30] Similarly, the Complication contains four motifs from ATU 425A: when the young wife (often on the advice of her female relatives) looks at her husband during the night [C32.1], burns him with candle wax [C916.1], and reveals his secret [C421], he goes away [C932],[31] which is the only motif in this part corresponding to one from ATU 425B: the young woman breaks the bridegroom's prohibition and he goes away [C932].[32] The Beginning Counteraction has only one motif from ATU 425A: the young wife sets out for a long and difficult quest [H1385.4] and there is also one motif in the Conjunctive moment: on her way, she is

25 Regarding the motif-index for ATU 425B Son of the Witch (Cupid and Psyche), see Uther & Disinlage (2004: pp. 250–252).

26 Regarding the motif-index for ATU 425A The Animal as Bridegroom, see Uther & Disinlage (2004: pp. 248–250).

27 Uther & Disinlage (2004: pp. 247–256).

28 For the analysis of Apuleius' tale, I worked with the Helm edition (Helm 1913), while in the case of the *Pentamerone* I used the English translation by N. Canepa (2007) and the Neapolitan edition from M. Rak (1995).

29 See Uther & Disinlage (2004: p. 248).

30 See Uther & Disinlage (2004: p. 250).

31 See Uther & Disinlage (2004: p. 248).

32 See Uther & Disinlage (2004: p. 250).

given directions and precious gifts by helpful old people [H1233.1.1]. In the following Moves, there are only two motifs from ATU 425B: the bride comes to the house of the bridegroom's mother, a witch, who imposes difficult tasks on the young woman, which she performs (with the help of her bridegroom): one of the tasks is to sort a large quantity of grain [H1122] and finally the young woman remarries her bridegroom [D671]. The description of this variant (Uther & Disinlage 2004: p. 251) contains one more essential feature for the Cupid and Psyche tale and also for the entire ATU 425B. This is the heroine's dangerous journey, which must be made within difficult tasks: to bring a box from the witch's sister. She is forbidden from opening it, but when she breaks the ban, the man she is seeking helps her.[33]

As can be seen, the main part of ATU 425B Son of the Witch (Cupid and Psyche) has essential features in common with Apuleius' tale, but not specific motifs. Greater correspondence can be found only with those motifs in the introductory episodes. I propose to exclude from further comparative readings two of four mentioned Basile's tales, *Lo Serpe* (*The Serpent*, Day 2, Tale 5)[34] and *Pinto Smauto* (*Pretty as a Picture*, Day 5, Tale 3)[35] because their introductory parts differ from the Apuleius' tale and they lack at least one of the essential features. *The Serpent* has its main motif and introductory episodes in common with the completely different subtype ATU 433B King Lindorm[36] and has only a single main feature of ATU 425A: "wife's quest".[37] The villain is not related to the husband. He is the father of the heroine, who married a serpent. The villain burned the snake's skin, which the daughter's husband had taken off for the night. The second non-figuring villain is the ogress who cursed the prince, the heroine's husband. *Pretty as a Picture* contains the essential features of ATU 425A The Animal as Bridegroom, but none of those from ATU 425B Son of the Witch (Cupid and Psyche). In this story Betta revives her husband with her own hands. When an evil queen steals him, Betta sets out to find him [H1385.4], trades the gifts she had received [H1233.1.1] for three nights by the side of her lost bridegroom [D206.1.1], and tries to awaken his memory of her. He is twice drugged by a soporific, but on the third night he spills the soporific, stays awake, and recognizes her as his true bride [D2006.1.4].

If we look at the other two Basile's fairy tales *Lo catenaccio* (The Padlock, Day 2, Tale 9)[38] and *Lo turzo d'oro* (*The Golden Trunk*, Day 5, Tale 4)[39] we realize that they coincide perfectly (with just a few discrepancies) with the opening of the Cupid and Psyche Tale. Propp (1968: p. 20) claims that the motifs are the same as the functions of the acting characters. In my opinion, functions are more accurate indicators of bidirectional

33 The essential features of ATU 425B are: "a quest for a casket; a visit to a second witch's house; and the bridegroom, the son of the witch, helping his wife perform the task" (Uther & Disinlage 2004: p. 251).

34 Canepa (2007: pp. 169–176); Rak (1995: pp. 151–161).

35 Canepa (2007: pp. 399–403); Rak (1995: pp. 426–432).

36 Uther & Disinlage (2004: pp. 259–261). Cf. AT 433 The Prince as Serpent.

37 The essential features of ATU 425A are: "wife's quest and gifts; nights bought" (Uther & Disinlage 2004: p. 249).

38 Canepa (2007: pp. 199–201); Rak (1995: pp. 187–191).

39 Canepa (2007: pp. 404–412); Rak (1995: pp. 433–442).

relationships between characters than motifs, which I perceive as rather nominal and unidirectional. According to Maggi (2015, p. 44), Basile divided the Apuleius' Latin tale into two parts, two tales: *The Padlock* and *The Golden Trunk*. Maggi (2015: pp. 35–67) carries out a detailed comparative study[40] where he convincingly proves that these two tales complement each other. While in *The Padlock* the essential features of both subtypes A and B of ATU 425 are absent, *The Golden Trunk* displays an even distribution of motifs from the A and B subtypes of ATU 425, which points to it having an overall plot trajectory that is the most similar with the fairy tale about Cupid and Psyche. I think that it was the reason why the critics usually identify only *The Golden Trunk* as Basile's rewriting of Apuleius's story (cf. Maggi 2015, p. 34).[41] I decided to go through all of the morphological parts in more detail and determine and compare the functions of Basile's fairy tales *Lo turzo d'oro* (*The Golden Trunk*, Day 5, Tale 4) and *Lo catenaccio* (The Padlock, Day 2, Tale 9) with the morphological structure and functions of Apuleius' fairy tale about Cupid and Psyche.[42]

The Initial Situation is explained in more detail in Apuleius: The king had three beautiful daughters, the youngest of whom, named Psyche, was so beautiful that people thought that "earth not ocean had given rise to a new creation, a new celestial emanation, another Venus, and as yet a virgin flower".[43] This fact had already stimulated the first hidden action from the goddess of beauty itself, the Villain, who begged her son Cupid to hit Psyche with an arrow to make her fall in love with an extremely ugly men (Apul. *Met*. 4, 30). The blissful state perceived by everyone around, though not by Psyche herself, is thwarted after hearing from an oracle, which leads the young Psyche to a high mountain where she is to be sacrificed to a terrible monster.[44] At Cupid's command, Ze-

40 This study is supported by the statement of Jacob Grimm in the first German translation of the *Tale of Tales*, that both fairy tales are versions of the Latin myth whose different moments they emphasize (Maggi 2015, p. 34).

41 In the introductory episodes of *The Golden Trunk*, there is strong similarity with motifs from ATU 425A The Animal Bridegroom. The husband is not an animal during the day, but he turns from a black slave into a beautiful young man with ivory skin at night [B640.1]. A young heroine violates his interdiction on seeing him [C32.1] and burns him with candle wax [C916.1]. She reveals his secret [C421] and he goes away [C932]. On the way, she meets a fairy from whom she receives advice and gifts [H1233.1.1]. In the main part, she sets out on a long and difficult quest [H1385.4] in iron shoes [Q502.2]. Most importantly, however, in the main part we can observe the presence of all of the essential features of ATU 425B Son of the Witch (Cupid and Psyche): "a quest for a casket; a visit to a second witch's house; and the bridegroom, the son of the witch, helping his wife perform the task". Uther & Disinlage (2004: p. 251).

42 In the following analysis I use Propp's terminology to describe the functions of drammatis personae: see Tabulation of the Tale (Propp 1968: pp. 119–127). The functions I compare here are: I. The Initial Situation: Well-being, II. The Preparatory Section: Interdictions, Absentations, Violation of an interdiction, III. The Complication: Villainy, the Conjunctive moment, IV. Donors, V. From the Entry of the Helper to the End of the First Move: the Helper (magical agent), Struggle, Victory, Liquidation of misfortune or lack, Return, VI. Beginning of the Second Move, VII. Continuation of the Second Move: the Difficult Task, Resolution of the task, Recognition, Exposure, Transfiguration, Punishment, Wedding. The drammatis personae under which the functions are distributed are here all represented (in the text I am quoting with initial capital letters): villain, donor, helper, sought-for person, mother of sought-for person, dispatcher, heroine, false heroine (Propp 1968: pp. 79–80).

43 ... *non maria sed terras Venerem aliam virginali flore praeditam pullulasse* (Apul. *Met*. 4, 28).

44 The king is "blissful" (*beatus*: Apul. *Met*. 4, 33) until he hears from the oracle (APVL. met. 4, 33). Psyche

fyros takes her from the mountain to a magnificent palace. Dazed Psyche passes through the palace and wonders who could create such splendor: it could not be anyone but "some eminent master, or a demigod or god perhaps".[45] At the beginning of *The Golden Trunk*, we learn that the poor farmer had three daughters to whom he gave three sows so they would have some inheritance. The elder two daughters are evil and do not allow the youngest to feed her sow in the meadow, so Parmetella goes into the woods and, at a spring, discovers a tree with golden leaves. After picking off all of the leaves and bringing them to her father to make him happy, she digs up the golden trunk, under which she discovers stairs and a cave, and beyond the cave "a beautiful palace".[46] In the fairy tale *The Padlock*, a poor mother found some cabbage and asked her three daughters to fetch some water from a fountain. The youngest Luciella took a jug and went to the fountain where she met a slave who took her to a wonderful underground palace. From the moment each protagonist, driven by curiosity, enters a palace, the Preparatory Section of the three tales continue to develop in the same way: the well-being perceived by each woman is enhanced by the presence of a beautiful unknown man who sleeps with her at night. All protagonists take the candle, shine on the sleeping night visitor and thus they violate the interdiction on discovering who the unknown person is: a young beautiful man (a god in case of Apuleius'tale). Psyche and Luciella are convinced to break the interdiction not only out of curiosity, but also because of their jealous sisters, who urge them a few times to break it (Apul. *Met*. 5, 8; Apul. *Met*. 5, 14; Apul. *Met*. 5, 17; Canepa 2007: pp. 200–201).[47] Parmetella, in contrast, simply takes a candle on the second night and shines it on the man, who is just a black slave during the day, but becomes a beautiful young man at night (Rak 1995: pp. 435–436). At the moment she shines the candle, the man wakes up and uses harsh words to rebuke her curiosity, thanks to which his curse will last another seven years: "Alas, I'll have to perform this accursed penance for another seven years because of you, since you wanted to stick your nose into my secrets with such curiosity! Go away now, beat it, get lost, disappear, and go back to your rags, since you weren't capable of recognizing your own luck!" (Canepa 2007: p. 406).[48] Then the man disappears, there is a separation. Apuleius masterfully describes Psyche's

accuses her family of not having protected her from such a fate given that people worship her as they do Venus, and so they (her family) should already be unhappy (Apul. *Met*. 4, 34).

45 *Mirus prorsum [magnae artis] homo immo semideus vel certe deus, qui magnae artis suptilitate tantum efferavit argentum* (Apul. *Met*. 5, 1).

46 "...no bellissemo palazzo" (Rak 1995: p. 434).

47 The third time, Psyche's sisters arrive for a visit with the terrible message that she is surely sleeping with a horrible serpent and that they can help her get rid of that monster (Apul. *Met*. 5, 17: *celare possumus immanem colubrum multinodis voluminibus serpens*). Cf. *Lo Serpe* (*The Serpent*, Day 2, Tale 5). Luciella's sisters find out that her husband is cursed by an ogress and they gave her a padlock to open it in order to break the spell. When Luciella opened it she saw some women carrying fine yarn on their heads. After one of them dropped the skein, polite Luciella shouted at her and woke up the sleeper (Canepa 2007: p. 201).

48 "Ohimè, ca pe causa toia aggio da stare sette autre anne a sta penetenzia mardetta, mentre co tanta curiositate haie voluto dare de naso a li secrete miei! ma và, curre, scapizzate, che non puozze parere e torna a le pettolelle, pocca n'hai conosciuto la sciortetoia!" (Rak 1995: p. 436).

internal fight: "she hated the beast and loved the husband embodied in a single form",[49] but ultimately, overpowered by curiosity,[50] accidentally woke up her bridegroom with candle wax from a lamp, and he fled silently (Apul. *Met*. 5, 23). Neither the awoken man in *The Padlock* talked to Luciella. He called the slave, gave her rags and sent her away (Canepa 2007: p. 201).

Here, at the end of the Initial Situation, is the crucial moment when the three stories begin to differ. While at the start of her Counteraction Psyche punishes both of her sisters,[51] the villains from the introductory episodes, pregnant Luciella is refused by her sisters and Parmetella does not meet her sisters at all. We can clearly recognize the Conjunctive moment (function of mediation) only in the Apuleius'tale: on the bank of a river, where Psyche wanted to drown, she meets the god Pan, who advises her to pray to the god Cupid and seek his affection (Apul. *Met*. 5, 25). Pan acts as a Dispatcher who makes Psyche eventually seek out her lost love, the god Cupid, with whom she had fallen in love voluntarily and unknowingly when she had looked with curiosity at his arrows that had hurt her.[52] For Luciella the Conjunctive point could only be the rejection of her sisters, for Parmetella there is no mediation. Nevertheless, all three heroines feel the same Lack and their Counteractions begin just with leaving the palace.

Parmetella meets in a cave a fairy, a Donor, who gives her "seven spindles, seven figs, a jar of honey, and seven pairs of iron shoes"[53] and advises her on how to recover her beloved. Also Psyche reaches Donors, the goddess Ceres and Juno, but they refuse to help her.[54] Luciella does not meet any Donor, she directly sets for tortuous journey, not specified in the story.

The fact that Psyche does not receive from the donor the magical objects and help she had asked for (F-neg.),[55] in contrast to Parmetella, and Luciella does not meet any Donor, differentiates the subsequent Moves. We can compare the functions of the First Move only in Apuleius'tale and *The Padlock*, because in *The Golden Trunk* the First Move is missing.

At the order of Venus, Mercury proclaims that any mortal who brings him the slave Psyche will receive "seven sweet kisses from Venus herself, and one more deeply honeyed touch of her caressing tongue".[56] Psyche struggles with herself, eventually concluding that she has no place to hide (Victory) and that it would be best to go directly to

49 *...in eodem corpore odit bestiam, diligit maritum* (Apul. *Met*. 5, 21).

50 *...insatiabili animo Psyche, satis et curiosa* (Apul. *Met*. 5, 23).

51 Psyche goes to the kingdom of her sister and takes revenge for the betrayal (Apul. *Met*. 5, 26). She says Cupid wants the sister to be his wife to punish Psyche (Apul. *Met*. 5, 26). The eager sister throws herself into the abyss over which the sisters had been transmitted by Zefyros during earlier visits, but this time he lets her fall (Apul. *Met*. 5, 27). Likewise, Psyche takes revenge on the other sister (Apul. *Met*. 5, 27).

52 *Sic ignara Psyche sponte in Amoris incidit amorem.* (Apul. *Met*. 5, 23).

53 "...sette fusa, ste sette fico e st'arvariello de mele e ste sette para de scarpe de fierro" (Rak 1995: p. 436).

54 Psyche asks the goddesses for help from Venus who is pursuing her (Apul. *Met*. 6, 2; Apul. *Met*. 6, 4). But they refuse to help because they fear Venus, the goddess of love (Apul. *Met*. 6, 3; Apul. *Met*. 6, 4).

55 Propp (1968: p. 46).

56 *... accepturus indicivae nomine ab ipsa Venere septem savia suavia et unum blandientis adpulsu linguae longe mellitum* (Apul. *Met*. 6, 7).

Venus, to face the danger (Liquidation and Return), given that she is being chased by not only the gods, but also people like her (APVL. met. 6, 5). This is the key moment for Psyche's attitude and her previously passive reception of reality, as even noted by the storyteller: "more than anything it put an end to Psyche's previous hesitation".[57] Luciella's acting, "after a thousand torments" (Canepa 2007: p. 201),[58] is passive till the end. She comes to a City of Tall Tower[59] and she meets the Helper in the royal palace. It is a lady-in-waiting of the court who helps her to give birth to a beautiful son. The following Struggle against the curse is not in the hands of the heroine, but the queen who, thanks to the lady-in-waiting, learns that a young man comes every night to see the baby boy and repeats: "O lovely son of mine: if my mother only knew, she would wash you in a basin of gold and swaddle you in layers of gold, and if the rooster never sang, I would never part from you!" (Canepa 2007: p. 201).[60] Then he disappears. Thus the queen realizes that the young man, the father of the baby, is her lost son cursed by an ogress, and she breakes the spell by killing all the roosters and embracing the son tightly. Here is the Victory, Liquidation of misfortune and lack and Return of the lost son. Maggi (2015: p. 37) states that in *The Padlock* "the transformative process at the core of the Psyche myth concerns Cupid rather than Psyche". That's true, in this second part of the story Luciella is mentioned only in the end, but the real winner and liquidator of misfortune is not the son but his mother. Thus, I think that in the First Move (and even final) of this story she plays the role of the heroine (because of the passivity of the real heroine Luciella)[61] and so she could not be called "clueless" (Maggi 2015: p. 46). It is true that in the Apuleius's tale Venus is essential for the whole story and her interactions with Psyche also represent the contrast between human and divine while in Basile's versions the sons' mothers and the characters that cursed the modern Cupids are absent in the very beginning.[62] Maggi (2015: p. 46) thinks that Luciella's "thousands torments" are simplified renditions of Psyche's tasks. In my opinion, if the function of the Difficult Task is present in the story, it is important for the dynamics of the story and must therefore be explicit. But there are also stories that finish after the First Move or another stories that contain only the Second Move.[63] If we admit that *The Padlock* ends within the First Move (where the passivity of the heroine ends in the Apuleius' tale) and *The Golden Trunk* contains

57 *Quae res nunc vel maxime sustulit Psyches omnem cunctationem* (Apul. *Met*. 6, 8).

58 "...dapo'mille stiente" (Rak 1995: p. 190). The journey is not further specified in the story.

59 Maggi (2015: p. 51) points out that this name is a Basile's allusion on the Apuleius' *turris* which is the third Psyche's helper.

60 "O bello figlio mio, se lo sapesse mamma mia 'n conca d'oro te lavarria 'n fasce d'oro 'n fasciarria e si maie gallo cantasse, mai da te me partarria!" (Rak 1995: p. 190).

61 The queen is even able to issue "a most cruel proclamation": to kill all the roosters. (Canepa 2007: p. 201).

62 In *The Padlock* we learn that an ogress cursed the sought-for man, in *The Golden Trunk* sought-for man was cursed by his mother, the ogress while in the Latin myths it is Psyche, the heroine, who is cursed by Venus (cf. Maggi 2015: p. 44).

63 The First (and final) Move of the Basile's *Padlock* ends by the Punishment of the evil sisters because they receive only the heartache by watching their sister's fortune. It resumes the moral of the story (included in the end of each Basile's tale): "the son of envy is heartache." (Canepa 2007: p. 201); "figlio de la 'midia è l'antecore." (Rak 1995: p. 191).

very similar motifs from the Second Move of the Apuleius' tale, we can better support the Maggi's and Grimm's statement that these two Basile's versions complement each other even in the morphological structure.

The Second Move in *The Golden Trunk* and the Apuleius' tale begins by defending the decision to act, which the heroines Parmetella and Psyche must have taken. Parmetella wanders for seven years and destroys seven pairs of iron shoes.[64] Finally she gets to a house, where seven seamstresses sit. They are man-eating ogresses, sisters of her bridegroom. Parmetella is ready to fight: following the fairy's advice, she attaches spindles dipped in honey with figs to their spindles wrapped around human bones. The ogresses wrap the spindles and taste the extraordinary delicacy. They try to lure Parmetella out of hiding, but she waits until they swear on "Thunder-and-Lightning". Then she comes out of hiding and the ogresses do not eat her. On the contrary, they advise her on how to embarrass even their mother. A very comical and theatrical situation follows. On the advice of the ogresses, Parmetella hides in the closet. When the mother ogress enters, Parmetella jumps on her back, tightly grasps her long breasts like reins, and pulls until even the mother ogress swears on Thunder-and-Lightning. Before so swearing, the grumbling ogress wittily swears on the fireplace shovel ("la paletta de lo fuoco"), the foot stool ("lo preolillo"), the clothes rack ("lo pagese"), the reel ("lo trapanaturo"), and the dish rack ("la rastellera").[65]

While Parmetella triumphs in this way, Psyche is pulled in front of Venus by her hair by Venus' servant Familiarity (*Consuetudo*) and tortured by other servants with the distinctive names Anxiety (*Sollicitudo*) and Sorrow (*Tristities*).[66] Due to the fact that the protagonists actively faced the dangers and were not discouraged, they both stand in front of the main Villains and Mothers of the sought-for person in one, who assign them with difficult tasks.

In both cases, the function of the Difficult Task is tripled (although Psyche finally gets 4 tasks). The first task even coincides: Venus orders Psyche to sort a pile of wheat, millet, barley, poppyseeds, chickpeas, lentils, and beans,[67] while the ogress tells Parmetella to sort out 12 sacks of beans and grain: chickpeas, chickling peas, peas, lentils, kidney beans, fava beans, rice, and lupin beans (Canepa 2007: p. 408).[68] The second task for Psyche is to bring some golden wool from wild sheep grazing freely along the river (Apul. *Met*. 6, 11); Parmetella must fill 12 mattress covers with feathers by evening (Canepa 2007: p. 409). For the third task, Psyche must collect in a jar freezing water from a spring flowing from the top of a black mountain over a cliff (Apul. *Met*. 6, 13), while Parmetella gets the most difficult task as the last: from the house of the ogress' sister she must bring in a box musical instruments for the marriage of the ogress' son to a new bride.

64 The number seven is more strongly depicted in Basile's tale.

65 Cf. Canepa (2007: p. 407); Rak (1995: p. 438).

66 Apul. *Met*. 6, 8; Apul. *Met*. 6, 9.

67 ... *frumento et hordeo et milio et papavere et cicere et lente et faba commixtisque acervatim confusisque in unum grumulum* ... (Apul. *Met*. 6, 10).

68 "...cicere chiechierchie pesielle nemmiccole fasule fave rise e lopine" (Rak 1995: p. 437). We find this particular difficult task (sort a large quantity of grain [H1122]) even in a modern *Cinderella*.

She does not know, however, that the ogress had previously agreed with her sister to kill and eat Parmetella (Canepa 2007: p. 409). Psyche receives the casket for the fourth task: she must bring Venus a little of Proserpine's beauty from the underworld (APVL. met. 6, 16). In both Apuleius' and Basile's tales, Helpers appear, thanks to which the heroines eventually complete the tasks. There are male counterparts (Sought-for persons) to the heroines who always appear at their side and, also lessor helpers within parts of the tasks. Psyche is helped by a little ant (*formicula*),[69] a reed (*arundo viridis*),[70] an eagle (*aquila rapax*),[71] and finally a turret (*turris*),[72] which accurately tells her how to behave in the underworld to return unharmed, although it seems to be an incomplete mission.[73] All of these creatures speak and thus have supernatural abilities. Parmetella is helped directly by her beloved Thunder-and-Lightning: he calls "a river of ants" ("no delluvio di formiche"),[74] then advises her to claim that "the king of birds died" ("muorto lo Re de l'aucielle")[75] to simply collect the feathers of confused birds, and finally describes in detail what she has to take with her to the house of his aunt, the ogress.[76] The women are therefore well equipped for adventures, but their curiosity again causes disaster: almost at their goal, they open their boxes. Fortunately, their men rescue them. Cupid wipes sleep away from Psyche's face and returns it to the casket where it belongs. He reminds her again slightly accusingly, "Look how you've nearly ruined yourself again, poor child, with that insatiable curiosity of yours".[77] When Parmetella opens the box, instruments (a flute, shawm, and bagpipe) take off and begin to play and call the ogress. Parmetella runs away, and the ogress calls on the door, the horse, and the dog to stop her, but they refuse to hurt the one who helped them (Canepa 2007: p. 410).[78] Again, these helpers

69 Apul. *Met*. 6, 10.

70 Apul. *Met*. 6, 12.

71 Apul. *Met*. 6, 13.

72 Apul. *Met*. 6, 17.

73 She must go to Tainar, the location of a passage into the underworld, bearing a barley cake soaked in honeyed wine in each hand (*offas polentae mulso concretas*) and holding two coins in her mouth (*in ipso ore duas ferre stipes*). At the same time, she must avoid traps laid for her by Venus: she must not help the lame donkey-driver pick up sticks of wood, nor old women weaving at a loom, or else she would drop the barley cakes. She must let Charon take the coins from her mouth, one on the way there, the other on the way back, and then throw the cake to Cerberus, the monstrous dog. Cerberus will let her pass the threshold of Proserpine's palace and return. Furthermore, she cannot taste any of the treats offered by Proserpina, but just ask for a hunk of black bread. In particular, she is not allowed to open the casket (*pyxis*) and let her curiosity loose by thinking too much about the hidden treasure (Apul. *Met*. 6, 18–19).

74 Rak (1995: p. 438).

75 Rak (1995: p. 439).

76 Thunder-and-Lightning advises her to take a loaf of bread ("panella") for the barking hound, a bundle of hay ("mazzo de fieno") for the untied horse, and a stone ("preta") for the door that slams continuously. When she comes to the ogress' house and is given the ogress' little daughter, she should throw her into the fire without mercy, take the box with the musical instruments ("li suone dintro na scatola") from behind the door, and slip out before the ogress returns (Rak 1995: pp. 439–440).

77 *"Ecce" inquit "rursum perieras, misella, simili curiositate"* (Apul. *Met*. 6, 21).

78 The door: "I don't want to hurt the unfortunate girl, for she propped me open!" ("No voglio fare male a la sbentorata, ca m'have pontellata.") The horse: "I don't want to trample her, for she gave me some hay to chew on!" ("No la voglio scarpisare, ca m'ha dato lo fieno a rosecare!") The dog: "Let the poor little

have supernatural abilities. Thunder-and-Lightning eventually closes the instruments in the box and shrieks sharply at Parmetella: "O traitor, when are you ever going to learn, at your own expense, that you're in this situation because of your accursed curiosity?" (Canepa 2007: p. 410).[79]

The heroines then successfully stand again in front of the mothers of their beloved men. Psyche can drink the ambrosia Jove offered her at Cupid's request (Apul. *Met*. 6, 22) and Venus, the Villain, eventually reconciles herself to Cupid and Psyche's marriage because Psyche becomes immortal (Transfiguration), a Wedding takes place in Olympus and a daughter, Pleasure (*Voluptas*), is born to Cupid and Psyche (Apul. *Met*. 6, 23–24). Parmetella, however, must still deal with a False bride, who was proposed to Thunder-and-Lightning by the ogress instead of Parmetella, so the main heroine must pass the most difficult test: convince her bridegroom. During the wedding ceremony, the ogress places Parmetella on the edge of a well with two torches to make her fall asleep and fall.[80] However, this plan fails. At the banquet, Thunder-and-Lightning asks Parmetella whether she loves him, and she answers that she does very much. He wants to kiss her, but she refuses because she does not want to hurt his bride and wishes her health and many sons. The False bride claims that Parmetella will always be poor given that she does not want to kiss such a handsome man because she let her kiss even by a shepherd. Thunder-and-Lightning immediately finds out who his real bride is and kills the wrong bride (Recognition and Exposure).[81] After having called her a traitor many times, Thunder-and-Lightning finally confesses his love for Parmetella because she is "the flower of all women, the mirror of all honorable ladies" (Transfiguration). He promises her, "I want to be yours as long as the world is still the world!" (Canepa 2007: p. 412).[82] The villain, the mother ogress, gets punished: in the morning, she discovers her son with Parmetella and runs to her sister to find out why the plan did not work out. She finds out that her sister has thrown herself into the fire after her daughter. From hopelessness, she beats her head against the wall until her head breaks open. The story finishes, as with the other tales in the *Pentamerone*, with the enlightening words: "those who resist win" (Canepa 2007: p. 412).[83]

The main Heroines of three tales are female protagonists. While Psyche comes from a royal family, Parmetella is the daughter of a poor farmer, Luciella is the daughter of the poor mother. All three get a handsome man, but they soon lose him because of their curiosity. When they get to seek their lost bridegroom, while Luciella is not successful

thing go, for she gave me a loaf of bread!" ("Lassala ire la poverella, ca m'ha dato la panella.") (Rak 1995: p. 440).

79 "O tradetora, non vuoi propio 'mezzare a le spese toie che pe sta 'mardetta coriosità sì a lo stato dove te truove?" (Rak 1995: p. 440).

80 Maggi (2015, p. 61) notes that the wedding feast recalls a witches'sabbath.

81 Canepa (2007: pp. 411–412).

82 "... lo shiore de le femmene, lo schiecco de le 'norate [...] ca voglio essere lo tuio mentre lo munno è munno!" (Rak 1995: p. 442).

83 I agree with Maggi (2015: p. 63) that this tragic bloody end is very close to a baroque tragedy.

in searching (finally she is found by the bridegroom interested more in their son than in her), while Parmetella and Psyche must overcome difficult tasks imposed by the villain. First, they start with a lack of confidence in their ability to handle the difficult tasks. Psyche wants to throw herself into a river (Apul. *Met*. 6, 12) or jump from a rock (Apul. *Met*. 6, 14) or tower (Apol. *Met*. 6, 17), but luckily helpers, who give her courage, appear. Parmetella sighs with tears, "Oh, my dear mother, that golden trunk has cost me so much! This time it's really over for me! This blackened heart has become a rag, and all because I saw a black face become white!" (Canepa 2007: p. 408)[84] and cries out helplessly before every task until Thunder-and-Lightning brings her help. In these stories, the Sought-for characters are mysterious men with whom the women spend a short time in their charming castle and who are lost when the protagonists try to uncover their physical form. Cupid is the god of love, the son of Venus, a supernatural being. His attributes include, of course, a bow and a quiver, sometimes a torch, a rose, a pigeon, a dove. *Cupido* means "desire",[85] which desires to connect with the soul (*psyche*) that obtains immortality and gives birth to pleasure (*voluptas*), a metaphor masterfully portrayed in the story of Cupid and Psyche by Apuleius, the Platonian philosopher. The name of the second hero, "Thunder-and-Lightning" ("Lampe-e-Truone"),[86] is known practically only from the second half of the story, when Parmetella makes the ogresses swear on all sorts of objects not to be eaten, but only the oath on Thunder-and-Lightning is effective, as the fairy recommended. Only then does her beloved, now specifically named, come to help her because he has at last been rid of the curse after seven years (Canepa 2007: pp. 407– 409). Even this man is a supernatural being, the son of an ogress. Thunder and lightning are the attributes of Jove, the highest of the gods, and from a torch to lightning there is just a single step.[87] Originally, Thunder-and-Lightning appears as a black slave, but at night he turns into a handsome man with ivory skin.[88] Psyche at first only hears Cupid's voice, but when she shines the candle on him, she admires his golden curls (*genialem caesariem*), white shoulders and purple cheeks (*cervices lacteas genasque purpureas*), shining feathers (*pinnae roscidae*), and smooth and radiant body (*corpus glabellum atque*

84 "Mamma mia bella, o quanto me sarrà 'ntorzato lo turzo d'oro! chesta è la vota che sarrà speduto lo hiaieto mio! pe vedere na facce negra tornata ianca sto core negrecato è tornato mappina!" (Rak 1995: p. 438).

85 *Cupido*, *Cupidinis*, m. = name of god / f. = pleasure [cf. c. cupere, cupidus. *Th.*]. Cf. Nonius, *De compendiosa doctrina*: "-em cum feminino genere dicimus, cupiditatem significamus, ... cum masculino, deum ipsum" ... "cupido et amor idem significare videntur et est diversitas. Cupido enim inconsideratae est necessitatis, amor iudicii" (Non. p. 421); Apul. *Met*. 5, 23: "*Psyche* cupidine flagrans -is (Ibid. *Psyche* in Amoris incidit amorem)." Cf. *Thesaurus Linguae Latinae*.

86 Lampas, *-adis*, f. / lampada, *-ae*, f., *λαμπάς. de orig.*: ISID. orig. 20, 10, 6: "flamma est in vertice lucens, dicta, quod lambentis motum ostendere videatur"; Cf. CIC. Verr. 3, 115: *statuae et picturae*: "vidi argenteum cupidinem cum lampade. \ (in C. Verrem orationes sex)." Cf. *Thesaurus Linguae Latinae*.

87 For the connotation of the nickname Thunder-and-Lightning with the attributes of Jove, see Maggi (2015: pp. 56–60).

88 "... the ebony had turned to ivory, the caviar to the milkiest milk, and the coal to whitewash" (Canepa 2007: p. 406); "... l'ebano tornato avolio, lo caviale latte e natte e lo carvone cauce vergene" (Rak 1995: p. 436).

luculentum).[89] Luciella's bridegroom is not named in the story, but we know his physical description: "a flower of beauty, a young man who was all lilies and roses." (Canepa 2007: p. 201).[90] At the beginning, the jealous sisters, the Villains, harm Psyche, but she soon punishes them. Parmetella and Luciella also have two evil sisters thanks to whose envious behavior they come to know their future husbands. While Luciella's story ends by the punishment of the envious sisters, Parmetella's sisters are not mentioned again in the story.[91] The main Villains of *The Golden Trunk* and the Apuleius'tale are the mothers of the Sought-for men, the beautiful goddess of beauty and love Venus and the ugly ogress.[92] Neither of the supernatural beings wants her son to marry a mere mortal. Venus still feels threatened even by Psyche's beauty,[93] and after every task she castigates Psyche for her inability because she must have been helped by Cupid (Apul. *Met*. 6, 11; 6, 13; 6, 16). The ogress wants to prevent her son from getting married to a human woman, a "traitor" (Canepa 2007: p. 408),[94] who has not overcome her curiosity, and after the first and second task she screams that Psyche was surely helped by Thunder-and-Lightning (Canepa 2007: p. 409). So, both men, the sons of the villains, have also the function of Helper.[95] While Venus can only reconcile herself to Jove's decision, the ogress pays for her bloodshed with her life. Before Parmetella sets off on her quest, she meets in a cave a fairy, the Donor, who gives her gifts and advises her on how to get her beloved man back. Even Psyche asks two Donors for help, the goddesses Juno and Ceres, whose palaces she visits during her journey. But they are afraid of their mighty sister Venus and so refuse to help. For this reason, Psyche can decide to stop running and begin to act actively, to go to the goddess Venus.

As can be seen from the preceding analysis, the basic functions of the dramatis personae (Propp 1968: pp. 25–65) and their distribution (Propp 1968: pp. 79–80) in the three tales coincide. It is hard to determine whether Giambattista Basile might have been inspired directly by *Cupid and Psyche* when he wrote the *Pentamerone*, but we can clearly demonstrate that morphologically (and respectively) *The Padlock* and *The Golden Trunk* are very identical with *Cupid and Psyche*.[96] In addition, the functions in the Difficult Task are doubled: Venus and the ogress are the mothers of the Sought-for persons and also

89 Cf. Apul. *Met*. 5, 22.

90 "... no shiore de bellezza, no giovane che no vedive autro che giglie e rose." (Rak 1995: p. 189).

91 Which could again point to the following structures of the two fairy tales: at the end of the First Move, the first villains are punished, while in the Second Move they are no longer mentioned due to the change of the villains.

92 The queen of *The Padlock* stays apart because she could not be a villain, because first she is not an ogress or supernatural being, second in this story the Second Move and the Difficult Task is missing. She has only the function of the mother of the Sought-for-Person.

93 Psyche is said to be the earthly Venus (Apul. *Met*. 4, 28) and people watch and worship her as a goddess (Apul. *Met*. 4, 28) and thus neglect their prayers to the celestial Venus (Apul. *Met*. 4, 29).

94 "Tradetora" (Rak 1995: p. 438).

95 The young man in the Padlock does not help the heroine at all.

96 I think that these three fairy tales differ from the "Beauty and the Beast" family in one essential thing: the sought-for person and the heroine's constant helper in Difficult Task is not an ugly animal, but a god or a man. These men hide their true selves during the day (whether by choice or under a curse), while at

the villains; the young men are the Sought-fors and also the Helpers of the Heroines. In the tale *The Padlock*, where the Difficult Task is missing, no functions are doubled: there is a passive heroine, a missing villain, a Sought-for person and his mother. A more detailed analysis of the acting characters sharing the function of a Difficult Task,[97] especially the sphere of action of the main Villain (and the Sought-for's mother at the same time), may contribute to the understanding of a broader context. The ogress, a thoroughly negative supernatural being, and Venus, feared and beloved goddess, afflict the heroines with difficult tasks because they do not want their sons to marry mere mortals. Thus, the heroines must prove themselves brave enough to overcome the deadly pitfalls and be rewarded for it. The functions of these villains are very similar to other supernatural fairy tale female characters who do not seek to destroy completely the main heroine but only to provide her with a proof of life which, consequently, allows her to accomplish her goal. This includes especially fairy tale witches. In Apuleius' *Golden Ass*, these are women with supernatural powers, who either directly act or are only mentioned, usually doing some harm to the narrators.[98] In the novel, they are called a witch,[99] a sorceress,[100] or an enchantress.[101] However, only the goddess Venus from the Tale of Cupid and Psyche has the function of the villain who, with the use of supernatural powers, eventually contributes to heroine's desired goal. Interestingly, Meroe, one of the first witches mentioned in Apuleius' novel, is compared to a goddess and is told to possess divine skills (Apul. *Met*. 1, 8).[102]

Obviously, there are no goddesses in Basile's *Pentamerone*; nevertheless, the supernatural villains are ogresses and witches. According to J. Zipes (2012: p. 57), there are

night, in a relationship with the respective woman, they are themselves, a God-man, a white man and a young man.

97 Here in a simplified scheme:

Cupid and Psyche – Difficult Task (3x+1)	The Golden Trunk – Difficult Task (3x)
Psyche (**Heroine**)	*Parmetella* (**Heroine**)
A girl, who *carries off the difficult tasks* with some help but, due to her curiousness, fails in the last one.	
Cupid (**Sought-for man**) = god	*Truone-e-lampe* (**Sought-for man**) = ogress' son
A supernatural being who covertly *helps* the heroine *in difficult tasks* (reproaches Psyche/Parmetella for curiousness: APVL. met. 6, 21, 19–20; The Golden Trunk, p. 410).	
Venus (**Mother of the sought-for man/Villain) =** goddess	*Ogress* (**Mother of the sought-for man/Villain** = ogress
A supernatural being who *gives difficult tasks* and, as long as the girl carries them off, *suspects her son* of helping her.	

98 They are Meroe (Apul. *Met*. 1, 7 – Apul. *Met*. 1, 13), Panthia (Apul. *Met*. 1, 13), Pamphile (Apul. *Met*. 1, 21; Apul. *Met*. 2, 5; Apul. *Met*. 2, 11; Apul. *Met*. 3, 15–18), witches from Thelyphron's Tale (Apul. *Met*. 2, 21–30) and a ghost whisperer (Apul. *Met*. 9, 29–30).

99 I.e. *Saga* (Apul. *Met*. 1, 8; Apul. *Met*. 2, 21; Apul. *Met*. 9, 29).

100 I.e. *Veteratrix* (Apul. *Met*. 9, 29).

101 I.e. *Maga* (Apul. *Met*. 2, 5).

102 In Apuleius' *Golden Ass* the goddesses (Venus, Iuno, Ceres) appear only in the Cupid and Psyche tale and then in the last book of the novel, where the Queen of Heaven (the oriental goddess Isis) speaks to the main protagonist, whom she rescues from his donkey skin as well as his curiosity to observe and practice magic by initiating him into her priesthood.

no direct written sources on the origin of witches. However, there are amulets, vases, statues, and inscriptions documenting women as goddesses worshipped due to their great power to conjure or perform miracles. Moreover, pagan goddesses were later associated with fairies and witches and worshipped because of their role as strong supporters or adversaries with some magical power. J. Zipes (2012: p. 57) also states: "The fairy tale's evolution can only be understood if we study explicit and implicit references to goddess, witches, fates, and fairies of the pagan world, for their symbolic significance is still with us today."

My further studies will draw on this idea and focus more on the functions of female villains in Apuleius' *Golden Ass* and, consequently, also in Basile's *Pentamerone*. A necessary part of the stories with the function of Difficult Task is overcoming the obstacles put by negative characters which lead the positive heroes to a successful goal. Moreover, it provides the latter with dynamics as well as a considerable theatrical potential. Therefore, my further research will also deal with the performativity and reception of these fairy tales in Baroque Europe.

Bibliography

Bottigheimer, R. B. (2016). Beauty and the Beast. In J. Zipes (Ed.), *The Oxford Companion to the Fairy Tales* (2nd ed.). Oxford: Oxford University Press [retrieved 20.06.2017 from http://www.oxfordreference.com/view/10.1093/acref/9780199689828.001.0001/acref-9780199689828-e-71].

Bottigheimer, R. B. (c2009). *Fairy Tales: a new history*. Albany, N.Y.: Excelsior.

Canepa, N. L. (Transl.). (2007). *Giambattista Basile's The Tale of Tales, or Entertainment for Little Ones.* Detroit: Wayne State University Press.

Canepa, N. L. (1999). *From Court to Forest: Giambattista Basile's Lo cunto de li cunti and the Birth of the Literary Fairy Tale*. Detroit: Wayne State University Press.

Croce, B. (Ed.). (1891). *Giambattista Basile: Cunto de li cunti (Il Pentamerone): Testo conforme alla prima stampa del MDCXXXIV–VI* (Vol. 1). Napoli: Vecchi.

De Simone, R., & De Iudicibus, C. (Eds.). (c2002). *Giambattista Basile: Il cunto de li cunti.* Torino: G. Einaudi.

Grimm, J. (1846). Vorrede. In F. Liebrecht (Transl.), *Der Pentamerone, oder Das Märchen von Giambattista Basile* (2 vols.). Breslau: Josef Mar und Komp.

Helm, R. W. O. (Ed.). (1913). *Apuleius: Metamorphoses*. Lipsiae: Teubner [retrieved 11. 8. 2016 from https://ia802605.us.archive.org/5/items/operaquaesupersu01apuluoft/operaquaesupersu01apuluoft.pdf].

Maggi, A. (2015). *Preserving the spell: Basile's The Tale of Tales and its afterlife in the fairy-tale tradition*. Chicago: The University of Chicago Press.

Magnanini, S. (c2008). *Fairy-tale science: monstrous generation in the tales of Straparola and Basile*. Buffalo: University of Toronto Press.

May, R. (2006). *Apuleius and drama: the ass on stage*. New York: Oxford University Press.

Misuraca, F., & Grasso, A. (2015). *La Nuova Compagnia di Canto Popolare in "La gatta Cenerentola"*. Brigantino – il Portale del Sud [retrieved 18.06.2017 from http://www.ilportaledelsud.org/nuova_compagnia_di_canto_popolare.htm].

Propp, V. J. (1968). *Morphology of the folktale* (2nd ed.). Austin: University of Texas Press.

Rak, M. (Ed.). (1995). *Giambattista Basile: Lo cunto de li cunti*. Milano: Garzanti.

Raynard, S. (2012). *The Teller's Tale: Lives of the Classic Fairy Tale Writers*. Albany, N.Y.: State University of New York Press.

Rudlin, J. (1994). *Commedia Dell'Arte: An Actor's Handbook*. London: Routledge.

Thesaurus Linguae Latinae. (2004). München: K. G. Saur [retrieved 18.07.2017 from http://litterae.phil.muni.cz]).

Uther, H. J., & Disinlage, S. (2004). *The types of international folktales: a classification and bibliography* (FF communications, 284). Helsinki: Suomalainen Tiedeakatemia.

Walde, Ch. et al. (Eds.). (2012). *Brill's New Pauly*. *Suppl. I, Vol. 5: The Reception of Classical Literature*. Leiden: Brill [retrieved 09.11.2018 from https://referenceworks.brillonline.com/browse/brill-s-new-pauly-supplements-i-5].

Ziolkowski, J. M. (2007). *Fairy tales from before fairy tales: the medieval Latin past of wonderful lies*. Ann Arbor: University of Michigan Press.

Zipes, J. (2000). *The Oxford companion to fairy tales* (2nd ed.). Oxford: Oxford University Press.

Zipes, J. (2012). *The Irresistible Fairy Tale: The Cultural and Social History of a Genre*. Princeton: Princeton University Press.

Mgr. Bc. Šárka Hurbánková, Ph.D.

Department of Classical Studies
Masaryk University, Faculty of Arts
Arna Nováka 1, 602 00 Brno, Czech Republic