

Myth, Fiction and the Abstract: Influences and Representations of Greek Art and Mythology in Heinrich von Kleist's *Penthesilea*

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Abstract

Analysis of Kleist's work, in particular his play *Penthesilea*, offers a new perspective to approach his writings. Having visited museums and art galleries, and various artistic sets and scenarios which brought him gradually to an awareness of his innate dramatic talents, Kleist in his play *Penthesilea* uses characters from Greek mythology and successfully manages to traverse through the borders of the visual and the verbal. Kleist had always speculated about the problem of illusion in art during the same time while he was also wrestling with the epistemological implications of Kantian philosophy. The negative aspects of illusion which he drew from the Kantian's philosophy, were complemented by a new-found confidence in his ability as an artist to impart to the 'fragility' of the human condition associated with verbal devices such as paradox and irony. The paper is an attempt to analyse Kleist's work in order to bring out instances of the intersection between the abstract world of art which finds its origins in Greek (classical) mythology and literature and discuss the various representations and influences of art in the written text. The paper also looks into the mixing of the visual and the verbal in Kleist play and try to bring out further discussions on the relationship between the visual and the verbal. As an intermedial concept, wherein the written text and the visual paintings of the Amazonian queen comes alive in both mediums, the paper also discusses how the author uses the elements of the abstract in describing various incidents of the play.

Keywords: Amazonian; Greek mythology; Heinrich von kleist; Penthesilea.

Introduction

Penthesilea is often described as the queen of the Amazons who was killed by Akhilleus (Achilles) during the siege of Troy. The only reference to

Penthesilea comes from the sixth century CE Greek writer, Proklos (Proclus), when he described the poem *Aethiopsis* (archaic epic poem), which was once part of the Epic Cycle, i.e. poems about the fall of Troy.

In Kleist's play, however, which was written in the year 1806-07, published in 1808 and first performed in 1876, it is Penthesilea who kills Achilles and falls to death. Kleist's short stories and dramas survive because of their elusiveness and "richness of meaning" and to apply a single formula or "key" to his works in an attempt to decode his texts would be to render them a disservice*. Kleist's tragedy, which has "a strong claim to being Kleist's masterpiece" **is no exception. Rather than relying on one single methodology in the analysis of *Penthesilea*, incorporating the approaches of other scholars and critics, the Paper will try to conclude with my own understanding of the intersection of the visual and the verbal in Kleist's play.

In order to do this, the following division has been adhered to:

1. The Myth and the Literary Narrative (The Verbal)
2. The Visual and the Verbal
3. Kleist and the Abstract

The Myth and the Literary Narrative (The Verbal)

The Amazonians are considered to be a race of women warriors in Greek mythology. The story of the Amazons originated as a variant of a myth recurrent in many cultures. It is believed that the ascribed habitat of the Amazons necessarily became more remote as Greek geographic knowledge developed. When the Black Sea region was colonized by Greeks, it was first said to be the Amazon district, but when no Amazons were found there, it became necessary to explain what had happened to them. Hence, the myth of the Amazonians becomes not only fascinating but also finds scores of scholarship in the literary world.

Traditionally, the myth states that the Greek hero Heracles (Hercules) was leading an expedition to obtain the girdle of Hippolyte, the queen of the Amazons, during which he was said to have conquered and

* Stephens, Anthony. *Heinrich von Kleist: The Dramas and Stories*. Oxford: Berg Publishers, 1994. Pg.6-7

** Ibid. Pg. 97

expelled them from their district. Penthesilea led an army of Amazons to fight for Troy against the Greeks, but she was killed by Achilles, who later mourned her.^{***}

Heinrich von Kleist's play, which is total of 24 scenes, however, runs counter to classical legends, where Amazons never fall in love and are always defeated by male heroes. The action takes place during the Trojan War. An army of Amazons suddenly intervenes in the struggle of the Greeks and Trojans:

The Greek kings Antilochus, Odysseus and Diomedes meet on the battlefield near Troy. Antilochus wants to know from Odysseus how the war is going. Odysseus has strange things to report: Amazons have appeared on the scene and are fighting with the Greeks. Nobody knows what the warriors want. Odysseus set out with his men to prevent an alleged alliance between the Amazons and the Trojans. But they were surprised to see that the Amazons were fighting the Trojans. Odysseus tried to get the Amazon Queen Penthesilea on his side - because if she were angry with the Trojans, wouldn't she have to support the Greeks? However, Penthesilea reacted coolly and dismissively, even threatened them with arrows. But she was obviously very taken with the beautiful figure of another Greek hero: Achilles.

ANTILOCHUS: My greetings to you, fellow kings of Greece. How have you fared since we last met at Troy?

ODYSSEUS: Badly, Antilochus. On these fields you can see

The armies of the Greeks and Amazons

Fighting with each other like two angry wolves:

And, by Zeus! They don't even know why!

Bring me my helmet of water!

ANTILOCHUS: You gods!

These Amazons-what do they want from us?^{****}

The warlike women take prisoners among the Greeks to connect with them at the approaching Rose Festival and to reproduce. At the head of

*** <https://www.britannica.com/topic/Penthesilea>

**** (Tr.) Douglas Longworthy: Penthesilea by Heinrich von Kleist. Duke University Press. 2004. Pg. 68

the Amazons is Queen Penthesilea. She is particularly targeting the magnificent Achilles. When Prothoe and the other Amazons try to implore Penthesilea that she has won the battle, Penthesilea refuses to celebrate:

PENTHESILEA: "Enough! You heard my decision: you could sooner stop a rushing mountain stream than curb the thundering torrent of my soul. I want to see him gravel at my feet,

The arrogant Greek, who on this glorious
Day of combat, like no man before him,
Mixes my lust for the battle with confusion.
Is this the fearsome woman, the conqueror?
The noble Queen of all the Amazons
That I see mirrored back at me
As I draw nearer to his polished breastplace?
How can I –despised of all gods,
From whom the Greek battalions flee in fear-
How can I feel disabled to my core?
When I look this hero in the face-
I, I, the conquered, the defeated one.
Is there some place in me that never formed?
Into a breast, that brings these feelings forth?
I want to throw myself into the slaughter,
Where this jeering warrior waits for me, and overpower him or end my
life!*****

In battle, Achilles overwhelms Penthesilea. As she awakes, she pretends that she has defeated Achilles and that he is now hers. Achilles plays the game, because he too fell in love with the Amazon Queen. Penthesilea hovers in happiness for a short time and longs for the Rose Festival, where she wants to make Achilles her groom. But the truth comes to light and the two lovers are separated again by fighting. Achilles attempts a trick: He challenges Penthesilea to a duel and deliberately wants her to win. But she misunderstands his intent:

HERALD: Achilles sends me here, most royal Queen,

***** Trsl. Douglas Longworthy: Penthesilea by Heinrich von Kleist. Duke University Press. 2004. Pg. 78.

To give his message to you with my voice:
 Because you crave to lead him home with you
 A prisoner, and on the other hand,
 He likewise craves to take you back with him:
 He calls you to a battlefield once more
 To challenge you again to mortal combat;
 Let the sword, the iron tongue of Fate,
 Decide which one of you best deserves
 To lick the dirt beneath the other's feet.
 Are you interested in such a challenge?

[...]

PENTHESILEA: The man who knows I am too weak for him,
 He calls to the field, Prothoe, to fight?
 My faithful breast will only move his heart
 Once it's been shattered by his mighty spear?
 And everything I whispered in his ear
 He only heard as lifeless rhetoric?
 Did I crown a statue made of stone?*****

Penthesilea takes on Achilles to fight and tears him up savagely before she dies herself. The account of the battle between Achilles and Penthesilea as narrated by Kleist with literary ingenuity. She loves him. He loves her. And yet they cannot come together. This is how misfortune takes its course.

The conflict of the drama is based on the law of the Amazons, which Penthesilea sets out in the 14th scene: A man she has not conquered in battle is not worthy of becoming her lover. And since she is deceived about Achilles, pride in love prevails over her, and doom takes its course. The conflict between collective task (struggle and overcoming men) and individual desire (love relationship with a certain man) plunges Penthesilea into perpetual conflict about what is the "right" action. This also leads to her famous "confusion" of kisses and bites in the last scene.

***** Trsl. Douglas Longworthy: Penthesilea by Heinrich von Kleist. Duke University Press. 2004. Pg. 109

Scene 24

HIGH PRIESTESS: He loved you, miserable woman! He wanted you
To take him prisoner, that's why he came!
That's why she challenged you to fight with him!
He came to follow you to Themiscyra.

But you-

PENTHESILEA: But I-

HIGH PRIESTESS: You shot him-

PENTHESILEA: I tore him apart.

[...]

PENTHESILEA: Dis I kiss him dead?

FIRST PRIESTESS: Oh, heavens!

PENTHESILEA: I didn't kiss him? Tore his flesh apart? Speak!

HIGH PRIESTESS: Oh, woe, woe unto you. Go hide yourself!

Bury yourself beneath eternal night.

PENTHESILEA: -A simple error then. A kiss, a bite,

They're not so far apart; and the truest lover

Can easily mistake one for another^{*****}

The play openly expresses the connection between sexuality and violence. If the Rose Festival itself is an act of violence - after all, prisoners are made by the Amazons only for the purpose of reproduction - the combination of aggression and sex, war and love, submission and ecstasy increases to the delightful dismemberment of the loved one by Penthesilea. This is also where Kleist's modernity is witnessed as he anticipates some psychological findings about the connection between violence and Eros.

The play has always conventionally been interpreted as an archaic battle between the sexes. As a man, Achilles has two options: either he is overwhelmed / seduced by the woman or he overpowers / seduces her. But the woman becomes a threat when she confronts him as a "man-woman", as a warlike reflection of himself, as it happens in Kleist's drama.

There is also a political reading for Penthesilea: Accordingly, the descrip-

***** (Tr.) Douglas Longworthy: Penthesilea by Heinrich von Kleist. Duke University Press. 2004. Pg. 122

tion of the revolutionarily different state (different in terms of a nation run by women) of the Amazons reveals the scepticism of the poet that this other state is also similarly repressive and problematic for the individual.

The unsettling complexities of Kleist's work has been attributed to, by many scholars, to Kleist's 'Kant crisis' which „hat [sich] in dem Heiligtum seiner Seele erschüttert“ (“shook the sanctum of [his] soul”) and two incidents in which Kleist and his sister Ulrike narrowly escaped death.*****These encounters, as well as Kleist's enigmatic Würzburg trip, left Kleist stripped of any epistemological certainty or sense of material security. More explicitly, from these (mis)adventures Kleist would emerge a writer.

A Myth in a Myth: The Law of the Amazons

It is still unclear whether Amazons ever existed. Some researchers locate the Amazons - should they really have lived - in Asia Minor on the coast of the Black Sea. Themiscyra, the capital of the Amazons on the Thermodon River, (modern day Turkey) is said to have been there.

It is believed that the Amazons were a people of warriors who already burned the right breasts of the little girls so that they would not later bother them when fighting, especially when stretching bows. Penthesilea name is derived from the Greek word for “breastless”. It was characteristic of the Amazons that they tolerated no men among themselves. Only occasionally did they visit the edges of their territory to unite with the men of other peoples and to secure their offspring: girls were raised, but boys were either killed or sent to their fathers. In a continuation of the Homeric Iliad, the Greek poet Quintus von Smyrna reports of the appearance of the Amazon queen Penthesilea in the Trojan War. With him she is killed in a duel by Achilles, who then takes off her helmet and falls in love with her, blinded by her beauty of even after her death.

Kleist's play is based on mythology within its content too. When Penthesilea and Achilles finally meet near the Oak tree, Achilles inquires the reason for the Amazons intervening the battle between the Trojans and the Greeks. Kleist splendidly injects another myth in his narrative through Penthesilea explanation of taking part in the war:

***** Bohrer, Karl Heinz. „Kleist: Kontingenz-Erfahrung und der Zustand des »Außer-sich-Seins«.“ *Der romantische Brief: Die Entstehung ästhetischer Subjektivität*. München: Carl Hanser Verlag, 1987. Pg. 89-90.

ACHILLES: Why have you, wondrous woman, marshalled an army?
And like Athene dropping from the clouds,
Interrupted our battle with the Trojans?
You, who only need to calmly show
Yourself in all your loveliness to see
All men fall down and kiss the ground before you?

PENTHESILEA: The gentle art of women isn't mine! I may not choose my lover, as your country's Daughters do, from among the choicest Flowers of your youth, who throng together To compete in joyous feats of strength; I cannot tell him in some shaded grove, My head upon his breast, that he is mine. The young man that my heart has chosen, I must Hunt down on the bloody field of battle, And grapple him to me with arms of bronze, The man who my soft breast longs to greet.

ACHILLES: What is the source of such a law as this, Unwomanly, forgive me, and unnatural, Unknown to every other human tribe?

Penthesilea goes on to narrate the story of the Festival of Roses to Achilles explaining to him this law of the Amazonians having to conquer their groom in battle.

In Hederich's *Gründliches Mythologisches Lexikon* ^{*****}, the Amazon nation constitutes of a group of Scythian women against an invading army who kill their husbands and sons, and for their loathsome beds. ^{*****} However, Kleist's narrative on the other hand, which intertwines with Greek mythology and the myth of Achilles and Penthesilea is seen as a shift in how Greek society viewed the "Amazon paradox". Where once the Amazons' gender ambiguity was so unbearable it could not be acknowledged consciously, now, with Achilles and Penthesilea as "lovers separated by battle but reunited after death," this paradox is transformed into a symbol of harmony and hope. ^{*****}

***** Maass, Joachim. *Kleist: A Biography*. Trans. Ralph Manheim. London: Secker and Warburg, 1983.

***** For further study of Kleist's use of sources, see Roger Paulin's discussion on Kleist's reading of Hederich's *Lexikon* as well as other influences that Kleist may have incorporated into his play: "Kleist's Metamorphoses. Some Remarks on the Use of Mythology in *Penthesilea*," *Oxford German Studies* 14 (1983): 35.

***** Blok, Josine H. *The Early Amazons: Modern and Ancient Perspectives on a Persistent Myth*. Leiden: E.J. Brill, 1995.

The literary portrayal of Penthesilea by Kleist in his play with all the layered stories of the Grecian and Amazonian myth and the literary representation of Penthesilea's cannibal like actions in the end when she devours Achilles indeed reveal another stunning intersection of the mythical and the verbal:

Scene 23

[...]

But "Sick him, Tigris, sick him, Leäne" she screams, "Sick him, Sphinx! Melampus! Dirke! Hyrkaon!" And then with the entire pack of dogs She throws herself on him like a bitch Among the hounds, one grabs his chest, the other Grabs his neck, she grabs his helmet, and they Drag him crashing to the rumbling ground. Writhing in a pool of his own blood, He strokes her tender cheek and calls to her: "Penthesilea! My bride! What are you doing?" Is this the Feast of Roses that you promised?" But she rips the armor from his body And sinks her teeth into his smooth white breast, She and her dogs fighting over him, Sphinx and Oxus tearing at his right side, And she tearing at his left. When I came up, Blood was dripping from their hands and mouths.

Penthesilea's cannibalistic consummation of Achilles has been well-remarked upon. Paulo Medeiros argues that transgressive eating and its obverse, starvation, both its mythic and literary portrayal as well as its contemporary reality, represent desire and power that "clashes with societal norms"***** Penthesilea's bestiality and "peculiar form of loving cannibalism," wherein she not only defeats Achilles, but, in the presence of her dogs, rends him in pieces, is the resolution of an inner conflict that ultimately "upholds her predominance as warrior, and, by extension, that of her subjects".*****

But then, how is then the myth carried on? How is it then several myths about the Grecian Achilles and the Amazonian Penthesilea understood without a visual representation of the figures? Did the myth exist because of the visual representation of the characters or was it the visual representations of motifs which helped create the myths?

***** Medeiros, Paulo. "Cannibalism and Starvation: The Parameters of Eating Disorders in Literature." *Disorderly Eaters: Texts in Self-Empowerment*. Ed. Lilian R. Furst and Peter W. Graham. University Park: Pennsylvania State UP, 1992. 11-27

***** Medeiros, Paulo. "Cannibalism and Starvation: The Parameters of Eating Disorders in Literature." *Disorderly Eaters: Texts in Self-Empowerment*. Ed. Lilian R. Furst and Peter W. Graham. University Park: Pennsylvania State UP, 1992. Pg.17

The Visual and the Verbal

This is where I would now like to come to the second part of my paper where Kleist's play becomes an intersection of the visual and the verbal finds meaning. The first pictorial representation of Queen Penthesilea that we shall look upon is the Greek painting of an interior of a cup.



Figure 1. Greeks Battling the Amazons with Achilles killing Penthesilea: Tondo or cup interior by the Penthesilea Painter, 460-440 BCE

This is the most common; pictorial representation of Penthesilea in the Attic bowl by who was commonly known as the Penthesilea painter. In this visual representation of the red-figures, Achilles is shown as a tall figure thrusting a dagger in Penthesilea's breast as she kneels imploringly in front of him.

The second visual is that of the battle of Achilles and Penthesilea. Lucanian black-figure bell-crater, about 540-530 BC, made in Athens, Greece; found at Vulci (now in Lazio, Italy).



Figure 2: Exekias: Greek amphora depicting Achilles slaying Penthesilea

The vase is signed, just behind Achilles's right arm, by Exekias as potter. The painting has also been attributed to him. The amphora's taut and rounded shape is emphasized by the spirals around each handle, and the figures, the pattern decoration and the writing are all immaculately rendered. Exekias was perhaps the finest of all painters to use the black-figure technique.

The third visual art is a Penthesilea miniature of the middle ages as one of the Lady Worthies, published in late medieval France between circa 1460 and 1470. In late medieval Europe the legend was further popularised in Christine de Pizan's *City of Ladies* (1405) and John Lydgate's *Troy Book* (1420).

The next visual is that of a sculpture by Gabriel-Vital Dubray (1813–1892)

on the East façade of the Cour Carrée in the Louvre palace, Paris. It is interesting to learn that these visual representations unlike Benjamin Hedrich's written descriptions in *Gründliches Mythologisches Lexikon* (1724), are observed and studied and then described through visual observations and cognitions by various art historians in numerous ways such as Wincklemann, who in his description of the wounded Amazon falling from a horse, which he saw in Rome, states:

Only in the case of the Amazons is the girdle not placed directly below the bosom instead, as with men, it lies above the hips. It served not so much to confine or sustain their tunics as to gird them, in an allusion to their warlike disposition...In the Furnace palace there is one single Amazon, smaller than life size, falling wounded from a horse, with her girdle confined close below the breasts. *****

The German preference of Penthesilea is considered to be that of the visual representations of her death as depicted in the figure in the famous Greek vases. This visual representation is seen to be reflected also in Kleist's version of Penthesilea converging two mediums -the verbal and the visual. In the 24th Scene of the play, Penthesilea enters into a monologue describing her own death:

PENTHESILEA: For now I will descend into my breast,
As if it were a mine, and dig a lump
Of feeling, cold as iron, that could kill.
Then I will temper it in misery's fire
Into hard steel; then I will steep it in
The hot, corrosive venom of remorse;
Then carry it to hope's eternal anvil,
And pound it out into a pointed dagger;
And to this dagger now I give my breast:
So! So! So! So! And again! – Now it is good.
She falls and dies.

From the 18th century on, the study of the Amazons reveal that they were

***** Sarah Colvin, Helen Watanabe-O'Kelly: Women and Death 2: Warlike Women in the German Literary and Cultural Imagination Since 1500. 2009.Pg. 19

known mainly from sculptural and pictorial sources.^{*****} This perhaps brings us to the discussion point on the intersection of the visual and the verbal, where, Kleist's fictional play, *Penthesilea*, which is already grounded in the Amazon myth), can be understood as a definitive example of the influence of the visual in the verbal.

Kleist relied on sources such as Benjamin Hederich's *Thorough Mythological Lexicon* and the *Histoire des Amazones* by Claude Marie Guyon. At the same time he had ancient models in mind, especially the dramas of Euripides *Medea*, *Hippolytos* and *Die Bakchen*. Even if there is no precise information about the development of *Penthesilea*, literary studies has attempted to reconstruct the most important steps from Kleist's numerous letters. In August 1806 Kleist left the civil service and intended to only find solace from now on through his writing. In a letter from that year, he reported having a "tragedy under the pen". This was probably the first draft of the *Penthesilea*.

What Kleist offered the audience with *Penthesilea* was not the smooth and balanced image of antiquity that was known, not the noble simplicity and quiet size as understood by the German classics and in particular by Goethe in *Iphigenie auf Tauris*.^{*****} The violence, frenzy, lack of measure and ruthlessness of *Penthesilea* frightened the readers. The drama went on sale in late summer 1808 - the first edition was still available almost 80 years later. In other words, the theatre houses were also not interested in the play: in 1811, only a pantomime performance with reading of some excerpts came on stage in Berlin. The actual premiere did not take place until 1876 on the Hofbühne in Berlin.

It is indeed fascinating to discern the influence of the visual on the narrative where the reader is compelled to think and inquire whether Kleist had indeed outlined his character/s of the play on the basis of the visual representations of *Penthesilea*. Had the narrative/ the myth become so significant on the visual giving it gravity and materiality to be produced as a literary piece? Clearly, it is then, through Kleist's near visual narrative, that the intersections of the two methods are brought to notability, but

***** Pg. 17

***** In an 1808 letter responding to Kleist's presentation of an inaugural copy of his journal *Phöbus* which contained an excerpt of the play, Goethe responded that *Penthesilea* „ist aus einem so wunderbaren Geschlecht1 und bewegt sich in einer so fremden Region daß ich mir Zeit nehmen muß mich in beide zu finden“ ("is of so strange a race and moves in such unaccustomed regions that he required time to adjust himself to both" (Blankenagel 149))2 (II 806).3

also, the interdependency of the visual on the verbal and the verbal on the visual is understood to exist.

Kleist and the Abstract

Kleist adherence to the unities of action, place and time in his tragedy are observed throughout his tragic rendition of Penthesilea. Particularly striking is the use of ponderscopy (from German: "Mauerschau"), which Kleist pushes to the extreme: Here, scenes that can hardly be staged on stage (e.g. battles) are shot by one of the actors reported and communicated to the viewer at the same time as the reported events:

Scene 2

[...]

GREEK CAPTAIN: She pulls her racing steed up short

Amidst a cloud of dust, turns her beaming Face toward the cli□, and in a flash

Measures with her eye the wall of rock. Suddenly she lets go of the reins;

As if her head were swimming, we see her quickly

Press her gentle hands against her forehead

Covered by her wild, tousled hair.

Distraught to see this, all her virgins' crowd

Around, imploring her with urgent gestures;

The one who seems her closest friend throws

Her arm around her, while the other one,

Still more determined, grabs the horse's reins: They try to hold her back by force, but she –

DIOMEDES: What? She wouldn't risk it!

ODYSSEUS: Go on!

[..]

This stylistic device goes back to Homer's Iliad, where Helena, standing on the city wall of Troy, reports to King Priam about the arrival of the Greeks. Kleist borrows from this and proceeds in a similar way and, moreover, inserts messenger reports into the drama that describe past events rather than present ones. However, there is not much direct action left: the drama behind the drama is almost entirely second-hand to the viewer /

reader, using linguistic descriptions. All the more, Kleist offers the emotions of the characters that result from the actions and that can be shown directly on the stage.

The play which has been a source of many a rhetoric, be it feminist, the notion of language and an original aesthetics^{*****}, has earned the reputation as the most feared drama to be performed on stage.^{*****} This permits an analysis of literary ingenuity which through his play *Penthesilea* expounds the interdependency of the verbal and the visual. The intersections of the myth- "the verbal " such as the lexicon account of the Trojan war and description of Penthesilea highlighted through the "the visual" paintings of Penthesilea in the Greek vessels or the miniatures and sculptures observed throughout antiquity up to the 18th Century, validates that Kleist traverses through the two mediums by making it into a play which requires not only the visual imagination of the figures, characters, spaces, effects and backgrounds but also the literary or the verbal creativity which necessitates the reader to understand these intersections and not compel a binary posturing.

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^{*****} Ellwood Wiggins: Reflecting and performing selves: The fate of recognition in Kleist’s *Penthesilea*. *German Studies Review*, Volume 41, Number 2, Many 2018. Pp. 253-274. Here pg. 253

^{*****} Jean Wilson: Transgression and Identity in Kleist’s *Penthesilea* and Wolf’s *Kassandra*. *Women in German Yearbook* Vol. 16 (2000), pp. 191-206, here pg. 191.

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Annexures:

Figure 1: Greeks Battling the Amazons with Achilles killing Penthesilea: Tondo or cup interior by the Penthesilea Painter, 460-440 BCE https://theshieldofachilles.net/2017/09/22/reading-helen-in-egypt-in-egypt/akhilleus_penthesileia_staatliche_antikensammlungen_2688_cropped_white-bg/

Figure 2: Exekias: Greek amphora depicting Achilles slaying Penthesilea <https://www.britannica.com/topic/Penthesilea/images-videos#/media/1/450439/101875> last downloaded 23.08.2023