

I. myth as an illustration of immoderacy or erotic-poetic striving is revived in this context, with the significant qualification that daring courage is rewarded not by the immortalization of the name, but by its progressive fading (*"de sus vestidas plumas/conservarán el desvanecimiento llos anales diáfanos del viento"*; "the vanishing of his feather vestments is preserved in the diaphanous annals of the wind"; 2,141-143). In Góngora, then, a poetics emerges that focuses neither on transfiguration nor on the suppression of death, but which contemplates in the evanescence of the name that heterogeneity of writing to which Góngora alludes at the very outset when he says of his verses, *"perdidos unos, otros inspirados"* ("some astray, others inspired"; 1,4).

B.3.2. FINE ARTS

Pieter Brueghel the Elder gives a complex contextualization of the myth of D. and I. in his painting *The Fall of I.* (cf. fig. 3). The events are located at the Strait of Messina. This venue, and the unusual time of day (the sun is setting into the sea) allude to the story of → Phaethon, after whose fall Helios/→ Apollo withdraws in mourning for his son to his fields behind Messina. The foreground of the image is occupied by a ploughing farmer, a shepherd with his flock and, at sea, trading vessels in full sail. By contrast, the legs of I., who has just fallen into the sea, are seen vanishingly small against the first of the ships. The father does not appear in the picture, but

is represented by Helios mourning Phaethon. The event of the title, then, is only allusively presented. The participating figures are not so much portrayed as dissolved into a complex play of references. The partridge in the foreground is Perdix. In consideration of the complex Ovidian reference of this painting, the bird flying between cliffs and sky in the background may be interpreted as Scylla, who betrayed her father and her home city in her unhappy love for Minos and was transformed into a bird (Ov. Met. 8,1-156 [14]). The picture thus reveals the flight and fall of I. as a complex metaphor in the sphere of three comparable narratives in which flight and generational conflict play a part. Graeco-Roman myth, moreover, is also connected with the biblical myth of Cain and Abel (Gn 4:1-16). Driven out of Paradise, Cain and Abel must sustain themselves by agriculture. To the early moderns, this suggested a relation between the ploughman Cain and the craftsman D., as both must work to discharge Man's original sin (e.g. in reliefs from the workshop of Andrea Pisano on the Campanile of the Cathedral of Florence, c. 1340). Both also kill a relative out of jealousy. In a similar way, too, several motifs (a dagger and a leather purse for keeping money by the side of the field, also the ships' sails) locate the myth of D. and I. in the Iron Age characterized by the expedient money economy and warlike expansion, Man discharging his original sin by the



Fig. 3: Pieter Brueghel the Elder, *The Fall of Icarus*, oil on canvas, 1555/60, Brussels, Musées Royaux des Beaux-Arts.