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VOICE, MONSTROSITY AND FLAYING: Anish Kapoor's *Marsyas* as a Silent Sound Work

This paper examines the relation between visual and acoustic monstrosity as articulated in the myth of the musical contest waged between Apollo and Marsyas. Drawing upon Jean-Pierre Vernant's writing on the gorgon, the paper notes how Marsyas' playing of the instrument is positioned within a mimetics of monstrosity that leads back to Medusa. The paper demonstrates how the punishment of flaying subsequently exacted by the god upon the vanquished satyr has stood as a kind of limit condition of what sight can bear, a thematic that returns us to Medusa herself. Citing Zbigniew Herbert's poem "Apollo and Marsyas" (1961), in which the petrifying visual effect of the gorgon becomes transferred onto Marsyas' howl, a new reading of Anish Kapoor's installation *Marsyas* (2002) is developed, which reads it—in its overwhelming visual phonicity—as a silent sound work.

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Rendering

In October 2002 Anish Kapoor's artwork *Marsyas* was stretched across the Turbine Hall at the Tate Modern in London, the third installation to be commissioned for the space.[1] A gargantuan tension structure made in blood-red PVC membrane, it extended between two steel rings, at either end of the Turbine Hall, to which the fabric was lashed. In the centre, above the bridge that crosses the Hall, a third ring was suspended horizontally, hanging free of contact with the building by virtue of the strain distributed throughout the skin of the installation (Fig. 1). Describing the work, Kapoor himself spoke in terms of a resolution between the vertical and the horizontal, of a cruciform, and indeed of flaying, as, "a symbol of the transformation that occurs in the crucifixion".[2]

Certainly, this is a familiar allusion in relation to the myth of the unfortunate Phrygian satyr, with its drama of Marsyas' suffering but transcendence through his flayed hide that, having been ripped from his body, was hung in a cave—the source of what became known as the river Marsyas—where it guaranteed fertility. Yet Kapoor's rendering of Marsyas, if it is that, remains an unusual and distinct addition to the iconography of the myth, and certainly one less able to be assimilated to the kind of interpretation toward which he himself gestures. The flaring of the skin of the installation as it is stretched toward the rings produces a horn-like contour, which brings varied precedents to mind, including the marvellous baroque phono-architectural contrivances that ramify behind the "talking statues" presented by the seventeenth-century Jesuit, Athanasius Kircher, in his *Phonurgia nova*.[3]

One might thus be led to suspect that the work is as much to do with sound and listening, even if—and maybe especially because—silent, as it is to do with seeing, with the substitution of the rigidity of the horn's envelope by the quivering skin perhaps marking a subtle subversion of its acoustic force, which dimly echoes Apollo's more radical and cruel assault upon the envelope of Marsyas' own body.

I have just used the word "rendering", and this is a term that seems to me particularly useful in relation to depictions of Marsyas, insofar as it means to return or to give back, as the body of a combatant might be given back, or the remnants of a victim of a torture, or indeed the skin of Marsyas himself. But it also holds in view the verb "to rend", which is to strip or to tear apart or to break into pieces. Renderings of Marsyas—or at least those taken after Apollo begins his grisly work—are always at the same time rendings that continually reopen anew the body of the satyr. Marsyas' punishment may be beyond endurance, but equally its depiction has sometimes been cited as a limit condition of what sight can endure, of what it is possible to see—a threshold at which relation is lost and at which we encounter the monstrous. In her book on images of agony, *Regarding the Pain of Others* (2003), Susan Sontag wrote that "I, for one, find it difficult to look at Titian's great painting of the flaying of Marsyas, or indeed at any picture of this subject".[4] This interestingly reperforms a comment that she had made in her 1977 collection *On Photography*, in which she contrasts what she experienced as the unbearable effect of a representation of a body under surgery—in which the photographic apparatus insistently concentrated and determined her vision, obligating, perhaps even freezing or petrifying, the eye—with the relative ease of her experience of being present at an actual operation.[5] This identification of the body of Marsyas with the anatomised body is far from unexpected or unprecedented: the scene of

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Figure 1. Anish Kapoor, *Marsyas* (2002). PVC and steel. Installation view: Tate, 2002–2003. Photo: John Ruddy. Courtesy: Tate, London.

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the commencement of the satyr's punishment was significantly depicted in the historiated initial "V" that was incorporated into the second edition of Andreas Vesalius' *De humani corporis fabrica* (1555)—thereby suggesting the self-identification of the anatomist with Apollo[6]—and there has been detailed investigation of Marsyas' iconographic relationship with the study of anatomy by artists in the Renaissance and with the *écorché*, the flayed anatomical figure who proffers his skin.[7] Indeed the anatomical relation seems already immanent in Ovid's remarkable proto-realist and even ekphrastic description of Marsyas' punishment in *Metamorphoses*—a description in which some have seen a cruel fascination and supposed it linked to the culture of the Roman arena:

> As he screams, his skin is stripped off the surface of his body, and he is all one wound: blood flows down on every side, the sinews lie bare, his veins throb and quiver with no skin to cover them: you could count the entrails as they palpitate, and the vitals showing clearly in his breast.[8]

Monstrous Emergence

The story of Marsyas tells of a satyr who found Athena's discarded pipes, and played them. So delighted with his accomplishments did he become that he had the temerity to challenge Apollo himself to a contest, to be adjudicated by the Muses. Inevitably the satyr was defeated, in one telling when Apollo sang, in another when the god turned and played his lyre upside down and challenged Marsyas to do the same with his aulos.[9] As a punishment, Apollo bound Marsyas to a tree and flayed him alive. In a strong sense the myth seems to be about two genera of musical instruments, the chordophonic and the aerophonic, and two kinds of music, whose emblems are the lyre and the pipes. These in turn carry racial implications whereby the Greek lyre, with its associations of civility and polity, is set in opposition to the rustic and bestial pipes from the Asiatic homelands of the cults of Dionysus and Cybele, the mother goddess of whom Marsyas was a follower. Thomas Mathiesen notes that wind instruments "were always regarded with some ambivalence in Greek musical culture as not truly 'Greek'", and argues that, while the development of the story of Athena's invention of the pipes suggests an increasing acceptance of them, their enduring foreignness is registered in the myth by her decision to cast them aside.[10] In his commentary on the contest of Apollo and Marsyas in the *Politics*, Aristotle opposed stringed and wind instruments to one another: if the lyre has to do with instruction (*mathesis*), the music of the flute aims at the "relief of the passions" (*katharsis*). When the flautist plays, the instrument stops his mouth, depriving the body of language and hence its address to the mind, a possibility that the lyre, on the other hand, leaves open. Athena rejected the pipes, he goes on to suggest, "because the acquirement of flute-playing contributes nothing to the mind, since to Athene we ascribe both knowledge and art".[11] Against this background, Apollo's rending of Marsyas' skin seems to emerge as an horrific and obscene exaction by language upon what is wordless, a wordlessness that is in turn radicalised by the act of flaying, a punishment that leaves Marsyas as—in Ovid's phrase—"nothing unless a wound".[12]

The point of Apollo's action here, surely, is to render Marsyas' body such that it can no longer be said to be a wounded body: rather it has become a body-as-wound, a condition that the detachment of the skin can uniquely realise. The wound is generalised, and this produces a kind of gaping opening, yet one paradoxically

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without a surface or skin to puncture or upon which to develop, exactly because it is predicated on the tearing away of any such thing. Marsyas' howl is born, as we will see, from the monstrous lineage of his music, but more immediately it emerges as something that has gone beyond a condition in which any possibility of relation might obtain, and with it adequation or limit. As Jean-Luc Nancy has commented, "… what is properly monstrous, the monstrosity of the proper, is that there is no end to the finiteness of the figure".[13] Apollo's flaying of Marsyas is a retribution that is all about the overcoming—or transgression—of limits, such that the hubris of the satyr is revisited upon him in a punishment whose own exorbitance is matched only in its unbounding of its victim's body.

What I want to examine, then, before returning to Kapoor, is the interplay of visual and acoustic motifs in the myth and its depictions—the sight of the flayed body of Marsyas and the sound of his howl; the visage of the pipe player and the noises that the instrument emits; and the question of the relation between all this and the very particular punishment that Apollo inflicts upon the unfortunate satyr. More specifically I will try to explore the way in which ideas of seeing and hearing at their limit—which is to say, in contact with the monstrous and at their point of cancellation—are articulated through the complex narrative within which the episode of Apollo and Marsyas is embedded. At the end, in returning to Kapoor, I will put forward a view on how this intensity beyond audition might be implicated within his artwork.

Something that is striking about Marsyas' adoption and playing of the flute is that it occurs as part of a chain of mimicry that leads back to the gorgon Medusa. Medusa is normally understood to be a monster of vision—a creature whose monstrosity is such as to transfix vision and in whose presence it achieves both its highest degree of intensity and is at the same time voided. Only by deflecting Medusa's mortal reality through image, by the relay of representation, is the sting of her gaze lanced, as is shown by Perseus' use of Athena's polished shield to sight and slay the creature. The intervention of the shield is a late addition to the myth's corpus, and Jean-Pierre Vernant has suggested that it responds to new ideas about the nature of the image that were being developed contemporaneously by philosophers and artists.[14] Perhaps also, however, the reflection in the shield is a register of the rendering-oblique of the Medusa head that thereby undoes the transfixing, glaring frontality with which it is always depicted, and which is in contrast to the conventions of Greek art in the archaic period. The relation with vision is more than clear, but equally Medusa was a monster of sound. In his classic essay on the "extreme alterity" of the gorgon, "Death in the Eyes", Vernant examined the sounds emitted by the creature, quoting Thalia Howe's comment that, "It is clear that some terrible noise was the originating force behind the Gorgon: a guttural, animal-like howl that issued with a great wind from the throat and required a hugely distended mouth".[15] Among other sources, Vernant examines Pindar's description of the gorgons' pursuit of Perseus, and the "piercing groan" that issues from their jaws and serpentine locks as they chase him. Certain musical instruments, he observes, "… when used orgiastically to produce delirium, play on this scale of infernal sounds", none more so than the flute, or pipes, which were invented by Athena in order to mimic the sounds that she had heard emitted by the gorgons and their snakes. The effort of playing the pipes, however, hideously distorted and disfigured her face, and when she caught sight of the monstrous visage that confronted her,

reflected in the clear waters of a river, she flung them away in disgust. As Vernant puts it, "… the risk in playing the role of the shrieking gorgon is *actually* to become one—all the more so as this *mimesis* is not mere imitation but an authentic 'mime', a way of getting inside the skin of the character one imitates…".[16] These discarded pipes are the ones that Marsyas then picks up. He restrains his features with bands to restrict their deformation, but the visual obscenity that accompanies the shrieking pipes is reiterated in the flaying of the satyr, with the removal of his skin and his reduction to a condition of "only wound", as so powerfully and consequentially conveyed in Ovid's "realist" description of Marsyas' quivering entrails. This relation with the gorgon is strikingly and notably registered in the Polish poet Zbigniew Herbert's poem "Apollo and Marsyas" (published 1961), in which the petrifying effect of Medusa's gaze returns in Marsyas' howl, a howl that turns a nightingale to stone, bleaches a tree, and heralds a new "concrete" art.

> … shaken by a shudder of disgust
> Apollo is cleaning his instrument
>
> only seemingly
> is the voice of Marsyas
> monotonous
> and composed of a single vowel
> A
>
> in reality
> Marsyas relates
> the inexhaustible wealth
> of his body
> …
>
> this is already beyond the endurance
> of the god with nerves of artificial fibre
> along a gravel path
> hedged with box
> the victor departs
> wondering
> whether out of Marsyas' howling
> there will not some day arise
> a new kind
> of art—let us say—concrete
>
> suddenly
> at his feet
> falls a petrified nightingale
>
> he looks back
> and sees
> that the hair of the tree to which Marsyas
> was fastened
> is white
>
> completely[17]

In his book *Realism, Writing, Disfiguration*, Michael Fried has—in developing an argument about the conditions of realism—drawn a highly suggestive parallel between representations of the opened body and the iconography of the Medusa head. This is put forward in connection with his reflections on Thomas Eakins' *The Gross Clinic* (1875). In this painting of an operation in process, the presiding surgeon stands before observing medical students who are stacked in the dimly lit background, his bright and bloodstained scalpel in hand, while the assistants to his left pull back the skin from the recumbent patient's thigh and probe the wound. On the other side, a female form, whom we presume to be the patient's mother, sits convulsed, her hand drawn up to shield her eyes. In this posture she acts as a kind of "delegate figure"—the phrase is Louis Marin's—for the observer of the painting itself. As such, however, she does not incarnate, within the painting, its significance for the observer: she does not play the role of "… representing the presentation of the representation, a figure

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that can… be defined as the delegate for a spectator who has understood the meaning of the interpretation of the whole".[18] It would instead be more accurate to say that, rather than prefiguring meaning for the observer, she anticipates only raw intensity of affect. In his considerations around this work, Fried develops a formulation of realism—which he dates back to at least the sixteenth century—that turns on, as he writes, a "tactics of shock, violence, perceptual disorientation, and physical outrage… mobilized against prevailing conventions of the representation of the human body specifically in order to produce a new and stupefyingly powerful experience of the 'real'". Noting what he calls the "peculiar centrality to the realist canon of Caravaggio's *Medusa* [ca. 1597?]", he consequently speculates "that the definitive realist painting would be the one that the viewer literally could not bear to look at: as if at its most extreme, or at this extreme, the enterprise of realism required an effacing of seeing in the act of looking".[19]

Unbounding

The glinting scalpel blade that punctuates Eakins' canvas echoes the flaying knives in renderings of Marsyas, such as those in Sontag's emblematically "unbearable image", Titian's *Flaying of Marsyas* (1575–1576). While, in the accounts and documentation of Anish Kapoor's *Marsyas* that I have seen, explicit references to the myth are limited, something that is very much in the foreground is this painting. A photograph of Kapoor's studio, that appears in the Tate Britain catalogue published to coincide with the installation, shows it taped to the wall alongside the artist's own drawings.[20]

"My sculpture seems to have a downward energy", Kapoor reflects, and certainly this is consonant with Titian's painting in which Marsyas is inverted, lashed upside down to a tree, while a crouching Apollo strips the skin from his torso, his blood pooling at the base of the painting where it is lapped up by a small dog.[21] Another figure, gazing heavenwards out of the picture, plays a *lira da braccio* while Marsyas' pipes are strung, like the satyr himself, from the tree. Above Apollo a figure cuts into Marsyas' leg, while to the other side of the attenuated body of the satyr that divides the picture sits the Phrygian king Midas, who was granted asses' ears by Apollo for his misjudgement in the god's other musical contest with Pan. Behind Midas, a satyr stands with a pail, while in the foreground a faun looks out of the painting toward the viewer. Usually the painting is understood as a neoplatonic allegory of the transcendence of the soul. Here that instrument and emblem of scission, Apollo's civilising knife, separates and releases. Some, however, have argued that the painting is wracked with ambivalence. Arguing that the myth of Marsyas gained a new currency in the context of the European colonial adventures of the sixteenth century, David Richards—paying particular attention to Apollo's "filthy" work—suggestively reads the arrangement of figures in the painting in the context of the status and roles of the personnel attendant during a Venetian execution. In relation to this scenography, and following Jaromir Neumann, Richards puts forward the idea that Titian casts himself in the role of Midas, whose ironic and contemplatively sceptical presence troubles this savage assertion of the victory of Apollonian culture over wildness.[22]

"Why do you tear me from myself?" Ovid's Marsyas cries, as Apollo rends the hide from his body, splitting him apart.[23] In her book *Skin*, Claudia Benthien compares the punishment of Marsyas to that of St Bartholomew

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and of the Persian Sisamnes, a judge indicted of corruption, all of whom were executed by flaying. In each case, she argues, their crime was a transgression of a boundary, an over-stepping of a proper limit—in the case of Marsyas of course, his hubris in thinking himself better than a god. "The flaying", Benthien writes, "of one man at the hands of others seeks to restore the existing order symbolically through the use of the most extreme means", namely the stripping away of the skin, the eradication of the body's boundary through the scission of the flenser's knife as a form of horrific re-enactment and agonising representation of the transgressor's own presumption.[24] The point of this, Benthien goes on, is to symbolically return the punished subject back to his "place", thus restoring the proper order of things. But there is something about this that does not seem quite right, for precisely what flaying does in its detachment of the skin, in its confiscation of this most intensely semiotically coded and invested organ, is to remove, in the most radical and demonstrative way, the possibility of the subject—of what will be no longer a subject—having any place whatsoever. What remains is, as a showing and a warning, truly monstrous in its etymological sense. It may be that skin—as Steve Connor notes—plays the role of background upon which things appear and thus can be "placed": as he argues: "[Skin's] ... fundamental condition is to be that on top of which things occur, develop or are disclosed. The skin is the ground for every figure. Perhaps the skin means, more than anything else in particular, the necessity for there to be a ground, a setting, a frame, an horizon, a stage, a before, a behind, and underneath".[25] But I wonder if it is also, and equally fundamentally, the essential fore-ground, the foreground that would be required to integrate and cohere, to bring back into relation and to secure within limits, the "pure wound" that Marsyas has become without it; indeed, a foreground that any background would paradoxically require for *its own* coherence.

We sense something of this dependency in Hans Holbein's *The Ambassadors* (1533), in which the anamorphic skull that is smeared across the foreground desubstantialises the solidity of the depicted world into which it erupts and with which it is radically incom-mensurable. The play of perspectives posits the anamorphe as a wound that opens within the pictured reality of painting, and—in a larger sense—by indicating what is excessive to the unified representational schema, allows it to be a kind of wounding of painting itself. As Jacques Lacan wrote of what he described as the "exalted obscenity" of baroque repre-sentations of martyrdom: "That formulation can be reversed—those representations are themselves martyrs. You know that 'martyr' means witness—of a more or less pure suffering".[26]

The wound's counterpart, the flayed skin, is—in its detachment from the body—a shaggy, dishevelled affair, a crumpled and ghostly destructuration of the body's image. Thus it too, insofar as it is a species of "image-in-collapse", demands to be thought with reference to the anamorphic representations that were more or less coeval with the Marsyas depictions and anatomical *écorchés* of the sixteenth and seventeenth centuries. But there is an important distinction to make here. Anamorphosis, as its prefix suggests—"ana" signifying "again"—is inevitably predi-cated upon a recovery of form, a "back to" that will make the occulted image legible once more, that will make it stand up and become erect. An anamorphe is an image placed in

abeyance, but only provisionally so. With the crumpled skin of the *écorché*, however, this reversibility is never available, at least in any comparable way. It has become radically collapsed and withered, never to be recovered as it was, reinflated and made taut with breath again, unless—like St Bartholomew—at the end of time. In the *écorché* figures, willing participants in their own anatomisation—indeed auto-dissectors—who disrobe and offer up their hides to permit their interiors to be examined, tautness, uprightness and even an uncanny volition is transferred onto the flayed body expressly in opposition to the flaccid skin.

It has been noted how Ovid's description of Marsyas' opened body resonates with the language of the lyre, as if Apollo's refashioning of Marsyas transformed him into the instrument of his destruction, in what has been described as a "semantic overlap between the description of viscera throbbing under torture and the language of poetic performance…".[27] Thus the use of terms such as *nervi*, *fibras* (the strings of the lyre), *salientia* (the vibration of strings) and *numerare* (to put into meter).[28] Such an understanding seems clearly present in the two paintings (1637) made by Jusepe de Ribera, in both of which a benignly smiling Apollo, his hand plunged into the gaping wound in the satyr's leg, seems to play him as if an instrument, coaxing and manipulating his screams.[29] This breaking-down of the body, from a skin-surface into a quivering assemblage of sinews and organs, is—beyond the immediate object of the assault—a deeply symbolic attack on the condition of the envelope itself, on all the body's envelopes and sacs, everything of the kind required for breath to be retained, held under pressure, and issued; that is to say, a rendering-breathless that opens onto the silence that endures within the boundless intensity of Marsyas' impossible howl, a silence emblematised in the stone nightingale that in 1961 falls to ground at Apollo's feet.

And Silence

Kapoor comments that "I work with red because it is the colour of the physical, of the earthly, of the bodily".[30] And thus his installation gives us what is undoubtedly a so-called "red Marsyas", a category that has been used to refer to depictions after the commencement of his torture. Such sculptures were sometimes realised in red porphyry, such as the ancient torso that flanked the portal to the Laurentian garden in Florence, in which the veins in the stone were carved—according to Vasari—with such skill "as to appear to be little nerves, as seen in real bodies when they are flayed".[31] In Kapoor's installation, focussed as it is on skin, one might imagine that the veins of porphyry find themselves transformed into the sutures that knit the structure together.

On returning again to Kapoor's artwork, it appears to me that the terms on which he has tended to describe and position it are in fact much less compelling and convincing than what he has done in the installation itself. One of the reasons that we might find this work important, I feel, is because of its implicit sensitivity to what is at stake in the aural aspects of the story of Marsyas. Kapoor helps us to see the resonance between the specific form of the Apollonian unmaking of the transgressor's body and the assault on the instrument with which it merges. Kapoor's installation is in a sense a literalised reconstruction of what has been destroyed; for while the flayed skin—unlike the collapsed

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Figure 2. Anish Kapoor, *Marsyas* (2002). PVC and steel. Installation view: Tate, 2002–2003. Photo: John Ruddy. Courtesy: Tate, London.

anamorphe within which the pristine image remains latent—may never regain its original form, it may still be refashioned or even reanimated in a different way. Kapoor appears to do something like this, although crucially—and despite what he himself says—in a way that does not rely upon any narrative of suffering and transcendence. If we accept this, then instead of such violently sublimating imperatives, we might rather understand the artwork, with its overwhelming visual phonicity, as motivated by a determination to attend to the emergence, and implication, of Marsyas' howl (Fig. 2).

Thought in this way, Kapoor's refashioning of the flayed and breathless skin of the satyr seems dedicated to honouring and giving space—in the first instance, the giving over of the immense architectural space of the Turbine Hall—to a cry that, because it extends beyond all relation, must necessarily be rendered through silence. At the close of his short essay, "Painting in the Grotto", Jean-Luc Nancy writes: "The Monster sees the invisible, and the vanishing sense of its own presence in the world"; into which, with Kapoor, we can insert, "and hears the unhearable".[32]

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Notes

1. This paper was originally prepared for the "Skin" session, convened by Tamara Trodd and Cordelia Warr, at the 35th Association of Art Historians Annual Conference held in Manchester, UK, between 2 and 4 April 2009.

2. Anish Kapoor with Donna de Salvo, "A Conversation" in Anish Kapoor, *Marsyas*, London: Tate Publishing, 2002, 61.

3. Athanasius Kircher, *Phonurgia nova sive conjugium mechanico-physicum artis & naturae paranympha phonosophia concinnatum*, Kempten: Rudolph Dreherr, 1673, 162.

4. Susan Sontag, *Regarding the Pain of Others*, London: Hamish Hamilton, 2003, 37.

5. "… the less gory operation in Antonioni's China documentary *Chung Kuo* made me flinch at the first cut of the scalpel and avert my eyes several times during the sequence. One is vulnerable to disturbing events in the form of photographic images in a way that one is not to the real thing … Antonioni has already chosen what parts of the operation I can watch; the camera looks for me—and obliges me to look, leaving as my only option not to look". Susan Sontag, *On Photography*, Harmondsworth: Penguin, 1979, 168–169.

6. H. W. Janson, "Titian's Laocoon Caricature and the Vesalian-Galenist Controversy", *The Art Bulletin*, 28, no. 1 (March 1946), 52. For a general account of the initials see Samuel W. Lambert, "The Initial Letters of the Anatomical Treatise, *De Humani Corporis Fabrica*, of Vesalius" in Samuel W. Lambert, Willy Wiegand and William M. Ivins, Jr, *Three Vesalian Essays to Accompany the Icones Anatomicae of 1934*, New York: Macmillan, 1952, 3–24.

7. Fredrika Jacobs, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno", *The Art Bulletin*, 84, no. 3 (September 2002), 426–448; Jonathan Sawday, "The Fate of Marsyas: Dissecting the Renaissance Body" in Lucy Gent and Nigel Llewellyn (eds), *Renaissance Bodies: The Human Figure in English Culture, c.1540–1660,* London: Reaktion, 1990, 111–135.

8. Ovid, *Metamorphoses*, Book VI, Loeb Classical Library, Cambridge, MA: Harvard University Press and London: Heinemann, 1977, 315 (387–391).

9. Thomas Mathiesen notes that Athena's instrument contained a reed, and so cannot be properly described as a flute. Thomas J. Mathiesen, *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages*, Lincoln: University of Nebraska Press, 1999, 182.

10. Mathiesen, *Apollo's Lyre*, 176–179.

11. Aristotle, "Politics" in Jonathan Barnes (ed.), *The Complete Works of Aristotle*, II, Bollingen Series lxxi-2, Princeton NJ: Princeton University Press, 1984, 2127 (1341a, 20–25; 1341b, 2–7).

12. Joanna Nizynska, "The Myth of Marsyas in Ovid's *Metamorphoses* and Zbigniew Herbert's 'Apollo and Marsyas'", *Comparative Literature*, 53, no. 2 (Spring 2001), 153.

13. Jean-Luc Nancy, "Painting in the Grotto" in *The Muses*, Stanford: Stanford University Press, 1996, 71.

14. Jean-Pierre Vernant, "In the Mirror of Medusa" in Froma I. Zeitlin (ed.), *Mortals and Immortals: Collected Essays*, Princeton NJ: Princeton University Press, 1991, 147.

15. Thalia Howe, "The Origin and Function of the Gorgon Head", cited in Jean-Pierre Vernant, "Death in the Eyes" in Zeitlin (ed.), *Mortals and Immortals*, 117.

16. Vernant, "Death in the Eyes", 125.

17. Zbigniew Herbert, "Apollo and Marsyas" in *Collected Poems, 1956–1998*, London: Atlantic Books, 2009, 165–166.

18. Louis Marin, "Figures of Reception" in *On Representation*, Stanford: Stanford University Press, 2001, 334–335.

19. Michael Fried, *Realism, Writing, Disfiguration: On Thomas Eakins and Stephen Crane*, Chicago: University of Chicago Press, 1987, 64–65.

20. Kapoor, *Marsyas*, 92–93.

21. Kapoor with de Salvo, "A Conversation", 60.

22. "Apollo's intimate involvement in the execution is an outrageous breach not only of divine dignity but of the decorum of the execution scene since the highest authority of the state was conspicuously absent at executions, his place being supplied by his deputy. The actual execution of the legal sanction was considered beneath the dignity of high office". David Richards, *Masks of Difference: Cultural Representations in Literature, Anthropology and Art*, Cambridge: Cambridge University Press, 1994, 21–22. For a review of interpretations of Titian's painting see Jutta Held, "Titian's Flaying of Marsyas: an Analysis of the Analyses", *Oxford Art Journal*, 31, no. 2 (2008), 179–194.

23. Ovid, *Metamorphoses*, 315 (385).

24. Claudia Benthien, *Skin: On the Cultural Border Between Self and the World*, New York: Columbia University Press, 2002, 72.

25. Steven Connor, *The Book of Skin*, London: Reaktion, 2004, 38.

26. Jacques Lacan, *On Feminine Sexuality: The Limits of Love and Knowledge, The Seminar of Jacques Lacan – Book XX: Encore 1972–1973*, New York: W.W. Norton & Company, 1998, 116. For Lacan's reflections on Holbein's painting, see Jacques Lacan, *The Four Fundamental Concepts of Psycho-analysis*, Harmondsworth: Penguin, 1994, 85–89.

27. Andrew Feldherr, "Flaying the Other" in Andrew Feldherr and Paula James, "Making the Most of Marsyas", *Arethusa*, 37:1 (2004), 83.

28. Andrew Feldherr, "Flaying the Other", 82–83.

29. See Beat Wyss, "*The Last Judgement* as Artistic Process: *The Flaying of Marsyas* in the Sistine Chapel", *RES: Anthropology and Aesthetics*, 28 (Autumn 1995), 63.

30. Donna de Salvo, "Making Marsyas", 16.

31. Cited in Jacobs, "(Dis)assembling: Marsyas, Michelangelo, and the Accademia del Disegno", 430.

32. Nancy, "Painting in the Grotto", 79.

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