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SYMBOLISM AND IMAGERY IN THE STORY OF CUPID AND PSYCHE

IN APULEIUS' METAMORPHOSES

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## ABSTRACT

A study of the story of Cupid and Psyche within the context of the Metamorphoses as a whole reveals a recurrent pattern of themes, motifs, and images, which indicates that the story symbolises the experiences of Lucius.

The Judaeo-Christian Greek meaning of psyche, "oneself", implies that Psyche is a symbol of Lucius. This is borne out by the similarity of their experiences, and by the fact that they both have the same character traits of simplicitas and curiositas.

Cupid's warnings to Psyche concerning the control which Fortuna has over her life further establish the connection between Psyche and Lucius, whose life is controlled by blind Fate. Military imagery, and images of light and dark, which occur in connection with Cupid and Psyche, also describe the experiences of Lucius.

Venus symbolises Isis, as is indicated by Isis' identification of herself as Venus, in addition to many other deities, at the end of the Metamorphoses. Once again imagery, this time of the sea, makes this relationship clear, while military imagery implies a parallel between the relationship of Psyche and Cupid, and that of Lucius and Fotis.

Jupiter intervenes in Psyche's misfortunes, just as Isis saves Lucius from his hardships. Juno and Ceres are also identified with Isis at the end of the Metamorphoses, thus linking the story of Cupid and Psyche with the life of Lucius.

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## Chapter 1

### INTRODUCTION

The topic of my thesis is concerned with the interpretation of the story of Cupid and Psyche. It deals with the question of whether the story is meant to be regarded as symbolic, since the name of the heroine is Psyche, or whether Apuleius intended nothing more than to provide amusing entertainment for his reader. This involves an examination of the relationship between the Cupid and Psyche story and the Metamorphoses as a whole, and the implications of this relationship.

Many readers have interpreted the story of Cupid and Psyche as a fairy tale (see Bibliography and Annotated Bibliography). Certainly, the story has many motifs in common with the folk-tale, such as enchanted lover, wicked step-mother, wanderings and tasks (cf. Wright). But, as Lesky says, "Of all departments of Greek life our information is worst about the extensive repertoire of folk-song and folk-tale of which parts were made immortal as the themes of great art." (p. 154). The same is true of Roman life. Since I am unable to prove that a fairy tale (or tales) of the nature of the Cupid and Psyche story was in existence before Apuleius, and that Apuleius not only had access to it but made use of it as the basis for his story about Cupid and Psyche, I have concentrated instead on precedents to be found in Latin literature, and on the internal evidence of the Metamorphoses itself.

I hope to demonstrate, by pointing out inconsistencies in the characterisation, that Apuleius regards the plot of the story as more important than the portrayal of the characters. (This is not to say that his talent for characterisation is any less than his ability in narrating the plot.) However, in spite of the lesser importance of

characterisation, I deal with the problem of the interpretation of the story by studying the characters rather than the plot, since I hope to show that it is in the assessment of the characters that a symbolical interpretation is possible.

The chapters on the two main characters, Psyche and Cupid, are divided into sections, dealing with various themes, motifs and images. The minor characters are handled in the same way, although the chapters on them are not marked off into sections. By examining these themes, motifs and images I hope to show the relationship between the story of Cupid and Psyche and the rest of the Metamorphoses. This will be done by pointing out the similarities between the experiences of Psyche and those of Lucius, thereby demonstrating the extent to which Psyche is a symbol of Lucius.

All citations from the Metamorphoses are taken from Helm's edition of the text (see Bibliography).

## Chapter 2

### PSYCHE

#### Simplicitas

The first mention of Psyche's simplicitas occurs after eighteen chapters of the story have already elapsed, when Cupid warns her in V.XI: "'...pro genuina simplicitate proque animi tui teneritudine...'" (10-11). However, there is some previous indication that she is naïve. For example, she is childlike in her admiration of the palace in V.II: "Invitata Psyche talium locorum oblectatione propius accessit et paulo fidentior intra limen sese facit..." (13-14), and in her fears in V.IV: "tunc virginitati suae pro tanta solitudine metuens et pavet et horrescit et quovis malo plus timet quod ignorat." (18-20). Her reaction when her husband tells her that she is pregnant is also naïve: "crescentes dies et menses exeuntes anxia numerat et sarcinae nesciae rudimento miratur de brevi punctulo tantum incrementulum locupletis uteri." (V.XII.19-22).

Psyche's simplicitas suggests that she is to some extent a symbol of Lucius, whose behaviour on occasions exhibits naïvety, although throughout the whole of the Metamorphoses he is never specifically referred to as simplex, or given the attribute of simplicitas (cf. Tatum, p. 152). For example, at the beginning of the Metamorphoses he promises to believe Aristomenes' story about Socrates before he has even heard it: "'ego tibi solus haec pro isto credam...'" (I.IV.14). Lucius' main aim in saying this is to coax Aristomenes to tell his story, nevertheless it does imply gullibility and naïvety on his part. When Aristomenes has finished his story, Lucius, in the face of the scepticism of Aristomenes' travelling companion, says: "'Ego vero', inquam, 'nihil impossibile arbitror, sed utcumque fata

decreverint, ita cuncta mortalibus provenire...'" (I.XX.22-23). This can be construed as open-mindedness, but the fact that he is willing to believe the story without being given any proof is indicative of naïvety.

Further insight into Lucius' naïvety is gained in Book II. The first chapter provides evidence primarily of his curiositas (see section on Psyche's curiositas), but the following indicates naïvety:

nec fuit in illa civitate quod aspiciens id esse  
 crederem, quod esset, sed omnia prorsus ferali murmure  
 in aliam effigiem translata, ut et lapides, quos  
 offenderem, de homine duratos et aves, quas audirem,  
 indidem plumatas et arbores, quae pomerium ambirent,  
 similiter foliatas et fontanos latices de corporibus  
 humanis fluxos crederem; iam statuas et imagines  
 incessuras, parietes locuturos, boves et id genus pecua  
 dicturas praesagium, de ipso vero caelo et iubaris orbe  
 subito venturum oraculum.

(II.I.24-7)

In the following chapter Lucius tells the reader that he nowhere found justification for his superstitions: "...immo vero cruciabili desiderio stupidus nullo quidem initio vel omnino vestigio cupidinis meae reperto..." (II.II.8-10).

Psyche's innocence is mentioned for a second time in V.XV: "tunc illa simplicitate nimia pristini sermonis oblita..." (10-11). Her naïve forgetfulness at this point is crucial to the plot of the story, because her second, conflicting, story of her husband confirms her sisters' suspicions that she does not know what he looks like: "'nil aliud repperies, mi soror, quam vel mendacia istam pessimam feminam confingere vel formam mariti sui nescire..." (V.XVI.22-24). In spite of the emphasis on her artlessness, her loss of memory is not very credible because it is unlikely that she would have forgotten what she told them on their first visit. In V.VIII when Psyche first makes up a description of her husband to satisfy her prying sisters, we are told: "nec tamen Psyche coniugale illud praeceptum ullo pacto temerat vel pectoris arcanis exigit, sed e re nata confingit..." (10-12). It is difficult to believe that now in V.XV she should suddenly forget both the warnings of her husband and her first description of him.

This is evidence that characterisation is subsidiary to plot.

Apuleius sacrifices consistency of characterisation for the sake of developing his plot. This sacrifice causes Psyche to remain a shallow character. A genuine character would not be so forgetful; or, if she were, some justification or explanation of her behaviour would be given.

Psyche's fatal flaw of simplicitas is stressed at another crucial stage in the plot, when her cunning sisters take advantage of her gullibility: "Tunc Psyche misella, utpote simplex et animi tenella..." (V.XVIII.11). Psyche naïvely believes her sisters' insincere protestation of their love for her, just as Lucius is more than ready to believe Aristomenes' story (I.IV and I.XX, quoted above). Also, in Book III, Lucius is taken in by everyone: they are having a joke at his expense during the Festival of Laughter, just as Psyche is taken in by her sisters here in V.XVIII.

Psyche innocently places herself in her sisters' hands, ironically saying: "'nunc si quam salutarem opem periclitanti sorori vestrae potestis adferre, iam nunc subsistite...'" (V.XIX.1-3). In the same way, Lucius places himself in the hands of Fotis when he trusts her to give him the correct ointment that will change him into an owl. But just as Psyche's sisters betray her, so Fotis is not to be trusted, because she brings the wrong ointment, albeit unwittingly. Lucius is transformed into an ass instead of a bird (III.XXIV), and undergoes much suffering as a result. Psyche's naïve entrusting of herself to her sisters marks the beginning of her hardships (see section on Psyche's wanderings).

After Psyche has uncovered the identity of her lover, he reproaches her for not heeding his warnings, calling her "'...simplicissima Psyche...'" (V.XXIV.1). The epithet is used here as a term of endearment. In addition to reminding the reader that it is through this flaw that Psyche has

has fallen prey to her sisters, it serves to make her attractive.

Lucius is turned into an ass as a result of his naïve belief in magic (III.XXIV). We have already seen how ready he was to believe Aristomenes' story about magic (I.IV.14 and I.XX. 22-26, quoted above). In III.XIX, after hearing from Fotis of Pamphile's dealings in magic, Lucius says to Fotis:

praesta quod summis votis expostulo, et dominam tuam,  
cum aliquid huius divinae disciplinae molitur, ostende,  
cum deos invocat, certe cum res ornat, ut videam; sum  
namque coram magiae noscendae ardentissimus cupitor.  
(10-14)

After watching Pamphile changing herself into an owl, Lucius wishes to follow suit:

Haec identidem adseverans summa cum trepidatione inrepat  
cubiculum et pyxidem depromit arcula. quam ego amplexus  
ac deosculatus prius utque mihi prosperis faveret  
volatibus deprecatus abiectis propere laciniis totis  
avide manus immersi et haurito plusculo uncto corporis  
mei membra perfricui.  
(3-8)

But he is transformed into an ass, not a bird (III.XXIV). He brings suffering on himself through his naïvety.

The fact that no more is said about Psyche's simplicitas until VI.XV. is further evidence that the plot of the story is more important than the characters, especially in view of the part which Psyche plays in her sisters' death (V.XXVI and XXVII). The cunning story which she tells her sisters is inconsistent with her earlier naïve behaviour.

In VI.XV.10-11 the narrator tells the reader: "nec Providentiae bonae graves oculos innocentis animae latuit aerumna." The priest attributes Lucius with innocentia in the final book of the Metamorphoses: "'felix hercules et ter beatus, qui vitae scilicet praecedentis innocentia fideque meruerit tam praeclarum de caelo patrocinium...'" (XI.XVI. 9-12).

Jupiter's eagle says to Psyche: "...tu, simplex alioquin et expers rerum talium..." (VI.XV.17). Unlike the previous

examples, in which Psyche's naïvety was essential to the plot, the reason for the present reference to her simplicitas is to draw attention to her vulnerability and helplessness in the face of the difficult tasks which Venus sets her. The demands of the plot no longer require an emphasis on Psyche's simplicitas. Previously (i.e. up to V.XXIV), the crux of the plot depended upon Psyche's forgetfulness of Cupid's warnings, and of her first story about her husband. Therefore her naïvety had to be stressed, in order to make this loss of memory more plausible (although, as indicated, it is not plausible). But once Psyche has discovered the identity of her lover, the plot no longer depends on her naïvety or her forgetfulness: the focus shifts to her wanderings and tasks. The eagle's words in VI.XV remind the reader of Psyche's flaw in preparation for her final act of forgetfulness and downfall as a result of her naïvety, in VI.XX.

Psyche's experiences do not cause her to lose her naïvety. Even near the end of the story, she naïvely decides to open the box in order to apply a little of what she thinks is beauty cream to make herself more beautiful for her lover (VI.XX).

Lucius remains naïve until the final book of the Metamorphoses, when he is redeemed through the intervention of Isis. In IV.IV he naïvely thinks that if he refuses to budge, the robbers will let him be. In VII.X he does not realise that the new leader of the bandits is Charite's betrothed, Tlepolemus, and in IX.XI he thinks that if he pretends ignorance, the baker will think that he is unfit to turn the mill.

However, Lucius does eventually learn from his experiences, as is evident from the fact that the Lucius who is narrating is clearly wiser than the Lucius about whom he is narrating. For example, in II.II Lucius the experienced narrator judges his former behaviour as naïve: "Sic attonitus, immo vero cruciabili desiderio stupidus nullo quidem initio vel omnino

vestigio cupidinis meae reperto cuncta circumibam tamen..."  
(8-10).

### Curiositas

Psyche's curiosity is another trait which suggests that she is a symbol of Lucius, who is also characterised as curiosus. Just as it is Cupid who first draws attention to Psyche's simplicitas, so it is he who gives the first indication that she indulges in curiositas. In his second warning,

...identidem monuit ac saepe terruit, ne quando sororum  
pernicioso consilio suasa de forma mariti quaerat neve  
se sacrilega curiositate de tanto fortunarum suggestu  
pessum deiciat nec suum postea contingat amplexum.

(V.VI.21-25)

Although we have so far been neither told nor shown that Psyche is inquisitive, it is now necessary for Apuleius to begin preparing for his heroine's downfall by emphasising this trait. Thus we see once again that characterisation is of secondary importance to the plot.

In the same way, attention must be drawn to Lucius' inquisitive nature. In I.II he tells Aristomenes that he is not inquisitive: "'immo vero', inquam, 'impertite sermonis non quidem curiosum, sed qui velim scire vel cuncta vel certe plurima...'" (4-6). But Apuleius prefaces this remark with: "Isto accepto sititor alioquin novitatis..."(4). In II.I.18-19 Lucius, the narrator who has learnt from his mistakes, comments on his former excessive curiosity: "...anxius alioquin et nimis cupidus cognoscendi quae rara miraque sunt...".

The second mention of Psyche's curiosity is to be found in V.XIX. This is an important chapter in the plot of the story, because it is now that Psyche succumbs to her sisters' scheming. Therefore both her flaws of simplicitas and curiositas are stressed. It is the heroine herself who, in recounting to her sisters the warnings of her lover, says: "'meque magnopere semper a suis terret aspectibus malumque grande de vultus curiositate praeminatur.'" (24-1).

In V.XXIII the narrator comments: "...Psyche, satis et curiosa..." (25). This reinforces the idea that she brings about her own downfall, while at the same time it establishes a link between her and Lucius. Psyche is separated from her lover and undergoes much suffering because of her curiositas to find out his true identity. Lucius is changed into an ass and undergoes much suffering as a result thereof because of his curiosity about magic (cf. III.XIX.13-14, quoted above).

A further similarity between Psyche and Lucius is that although both are warned about their curiosity, neither heeds the warnings. (See section on Cupid's warnings for an examination of this connection.)

In VI.XX Psyche carries out all the instructions of the tower, except with regard to the final and most important part: "'sed inter omnia hoc observandum praecipue tibi censeo, ne velis aperire vel inspicere illam, quam feres, pyxidem vel omnino divinae formositatis abditum..... curiosius thensaurum." (8-12). She falls prey to her curiosity a second time: "...mentem capitur temeraria curiositate..." (VI.XX.4). It is significant that she has not learnt from the previous misery that it caused her not to indulge in curiositas.

The final reference to Psyche's inquisitiveness occurs in VI.XXI.21, where Cupid reproaches her for being so curious as to open the box, in spite of being warned against doing so: "'rursum perieras, misella, simili curiositate.'"

In IX.XLII Lucius has not learnt from his mistakes either. He tries to peep out of the window in his curiosity to see what is happening, and thereby brings further misery on himself and his owner. However, in Book XI, through his initiation into the Isiac mysteries, he does learn. The priest tells him:

nec tibi natales ac ne dignitas quidem, vel ipsa, qua flores, usquam doctrina profuit, sed lubrico virentis

aetatulae ad serviles delapsus voluptates curiositatis  
inprosperae sinistrum praemium reportasti.

(XI.XV.7-10)

Lucius takes heed of the priest's words, for in XI.XXIII he tells the reader:

Quaeras forsitan satis anxie, studiose lector, quid  
deinde dictum, quid factum; dicerem, si dicere liceret,  
cognosceres, si liceret audire. sed parem noxam  
contraherent et aures et linguae illae temerariae  
curiositatis.

(8-11)

Lucius the narrator is wiser than Lucius the protagonist of the story, thanks to the advice of the priest of Isis. He has learnt something by the end, although his change of character takes place so quickly, and without any forewarning, that it is not entirely convincing.

Psyche, on the other hand, does not learn anything from her experiences. She succumbs to her curiosity a second time (VI.XX), and there is no indication that she eventually learns from this second downfall. This is because she loses her identity after she has been rescued by Cupid. The story is drawing to a close: Psyche is no longer the most important feature of the story, and the focus moves away from her. Because the plot is more important than the characterisation, Apuleius' aim is not to show the development of Psyche's character, but to wind up the final details of the plot as quickly as possible. The emphasis is now on the wedding of Cupid and Psyche and their everlasting union (VI.XXIV). In contrast, Lucius is more clearly characterised than Psyche, mainly because the story is narrated by him, and because of the autobiographical nature of Book XI.

To sum up the implications of these traits of simplicitas and curiositas, Psyche is a symbol of Lucius since she has the same character traits as he. In the case of both Psyche and Lucius, these traits lead to adventures and hardships. (See sections on Psyche's wanderings, and on her tasks.)

### Psyche's Name

Apuleius mentions his heroine's name by the way while Venus is pointing her out to Cupid: "...et Psychen - hoc enim nomine puella nuncupabatur - coram ostendit..." (IV.XXX.25-26). The very casualness of the introduction rouses the reader's interest and alerts him to the possible meanings of the name.

The juxtaposition of the Latin equivalent term anima and the Greek psyche indicates that Apuleius intends his reader to be aware of the meaning of his heroine's name, while the frequent mention of animus with reference to Psyche indicates that Apuleius wishes his reader to be aware of the connection between animus and anima (cf. Tatum, p. 143). For example, in V.VI Psyche tells Cupid: "...diligo aequae ut meum spiritum..." (28), and then goes on to call him "'mi mellite, mi marite, tuae Psychae dulcis anima.'" (3-4). The fact that it is Psyche who is punning on her own name reinforces the characterisation of her as simplex (see section on her simplicitas). In his third warning, Cupid speaks of her naïvety: "...proque animi tui teneritudine..." (V.XI.11), and in V.XVIII Psyche is described as "...misella, utpote simplex et animi tenella..." (11).

After Cupid has warned Psyche for a fourth time, she says to him: "...tibi devotae Psychae animam gaudio recrea..." (V.XIII.25-1), which echoes her speech to her sisters: "...afflictas animas cum Psyche vestra recreate..." (V.VII.2). It is also reminiscent of the description of Psyche in V.I.9-10: "iamque sufficienti recreata somno placido resurgit animo.", and looks forward to V.XXII.12-13: "iamque lassa, salute defecta, dum saepius divini vultus intuetur pulchritudinem, recreatur animi." There are two other references to Psyche's animus in this chapter: "tunc Psyche, et corporis et animi alioquin infirma..." (19-20), and "at vero Psyche tanto aspectu deterrita et impos animi..." (7-8).

The last time Psyche naïvely plays with her name is during her appeal to Ceres, after Cupid has deserted her:

"'...miserandae Psyche animae, supplicis tuae, subsiste.'" (VI.II.13-14). Psyche is echoing Ceres' words to her: "'ain, Psyche miseranda?'" (VI.II.20-21). In the previous chapter, Psyche has been described thus: "Interea Psyche variis iactabatur discursibus, dies noctesque mariti vestigationibus intenta et quanto magis inquieta animo..." (VI.I.2-4).

The final word play on the name Psyche occurs in VI.XV. This instance differs from the others in that it is the narrator who is doing the punning: "nec Providentiae bonae graves oculos innocentis animae latuit aerumna." (10-11). In conjunction with the reference to Psyche's naïvety, this contributes a note of tenderness, emphasising the helplessness of the heroine. The intervention of Providence anticipates the intervention of Isis, of seeing Fortune, in the life of Lucius (XI.V. See section on Cupid's warnings).

However, Apuleius never develops these puns any further; he gives no precise indication of the meaning of Psyche's name. therefore it is impossible to know exactly how he intended Psyche to be interpreted. In the first place, the Platonic meaning of "soul" cannot be disregarded, in view of the Platonic philosophy which formed part of Apuleius' education. In this interpretation, the heroine of the Cupid and Psyche story would symbolise Lucius' soul. However, the lack of a consistent pattern of symbolism refutes any attempt to develop this relationship in any detail.

Secondly, I am indebted to Professor Gain for pointing out to me the use of the word psyche in Judaeo-Christian Greek literature and of anima in Judaeo-Christian Latin literature to mean "oneself". Since Punic, a language closely related to Hebrew, which was the source of this use in Judaeo-Christian Greek and Latin literature, was most probably Apuleius' native language (cf. Griffiths, p. 60 ff.), this is a more likely interpretation. Apuleius has given his heroine the name of Psyche to indicate that her experiences are another dimension of Lucius' experiences, and that she is in fact a symbol of Lucius himself.

Psyche's Wanderings

The wanderings of Io (Apoll.II.I.3 ff.), Leto (Ov.Met.VI. 180 ff.) and Ceres (Apoll.I.V.1 ff.) are precedents for Psyche's wanderings.

Psyche's wanderings point to yet another similarity between her and Lucius. In both cases, their wanderings are a result of their curiositas. Psyche is curious to know what her lover looks like. In spite of being warned against doing so (see section on Cupid's warnings), she finds out his identity. As a result, she is separated from him, and begins her wanderings in an effort to find him.

Lucius is curious to learn more about magic. In spite of Byrrhaena's warnings, he watches Pamphile's dealings in witchcraft, and as a result of his desire to dabble in magic himself, he is accidentally changed into an ass instead of an owl. This marks the beginning of his wanderings and hardships.

To a lesser extent, their sexual desires are also a cause of their downfall. In III.XXII, after Lucius has seen Pamphile transform herself into a bird, Lucius says to Fotis:

impertire nobis unctulum indidem per istas tuas papillas,  
mea mellitula, tuumque mancipium inremunerabili  
beneficio sic tibi perpetuo pignera ac iam perface, ut  
meae Veneri Cupido pinnatus adsistam tibi.

(25-28)

Lucius' desires here are due to his being struck by Cupid's arrow: "...sagittam saevi Cupidinis in ima praecordia mea delapsam excepi..." (II.XVI.10-11). Psyche has Cupido as a husband, which implies that to some extent her experiences parallel those of Lucius. The priest points to Lucius' two weaknesses of lust and curiosity when he sums up his past life in XI.XV (quoted above).

Psyche's wanderings begin when Cupid deserts her (V.XXV). Lucius begins his adventures after he is transformed into an ass (III.XXIV). Both are deprived of love: Psyche of Cupid, Lucius of Fotis.

A logical progression can be detected in Psyche's wanderings, which appears to be absent from those of Lucius. After Cupid has left her, she attempts to drown herself (V.XXV), but the river saves her, and Pan encourages her not to take her life (V.XXV). Then she sets out on her quest for revenge, and brings about the death of her sisters (V.XXVII). She appeals without success to Ceres (VI.II) and to Juno (VI.IV), and then decides to give herself up to Venus (VI.V). Her wanderings continue while she carries out the tasks which Venus sets her. Psyche's main aim throughout her wanderings is to find Cupid and be reunited with him. Her love for him is a strong motivating force.

Lucius' wanderings also involve a quest, namely, to find roses so that he can be transformed back into a man. Psyche wanders because she is looking for Cupid. Lucius does not have the same control over his wanderings because he is always subject to the ownership of a human being. He is continually on the look-out for roses, but is unable to go where they are likely to be found. For this reason, his adventures do not have the same logicity as Psyche's.

After being changed into an ass, Lucius is stolen by bandits, and it is in their cave that he overhears the story of Cupid and Psyche. If Lucius identifies himself with Psyche, her deification must give him hope that he will be transformed back into a man, just as Charite, for whose entertainment the story is told, must be encouraged by Psyche's being reunited with Cupid to hope that she will be reunited with Tlepolemus.

Lucius the ass is "rewarded" for attempting to help Charite escape by being sent to a farm in the country. But this turns out to be no reward at all. Later he passes into the possession of some eunuch priests (VIII.XXV), after which a baker employs him to turn his mill (IX.XI). A market-gardener (IX.XXXI) and a soldier (IX.XXXIX) subsequently own him, and he finally comes under the animal trainer (X.XXIII). It is then that he manages to escape, and in a vision he is

told how he can be changed back into a man (XI.V), and is thus saved from his plight by the intervention of Isis:

The experiences of Lucius and Psyche are similar in that they both undergo misfortunes, but their actual sufferings are dissimilar. Whereas Psyche appeals to Ceres and Juno for help (VI.II and VI.IV), Lucius is unable to appeal to anyone because no-one can understand his ass language. However, after he has escaped, he does appeal to Isis in a prayer:

...tu meis iam nunc extremis aerumnis subsiste, tu  
fortunam conlapsam adfirma, tu saevis exanclatis  
casibus pausam pacemque tribue; sit satis laborum, sit  
satis periculorum.

(XI.II.19-22)

His words echo Psyche's prayers to Ceres: "...miserandae Psyche animae, supplicis tuae, subsiste." (VI.II.13-14), and to Juno: "...sis meis extremis casibus Iuno Sospita meque in tantis exanclatis laboribus defessam imminentis periculi metu libera." (VI.IV.13-15). Unlike Psyche, Lucius' prayer is answered. Psyche hands herself over to Venus for a period of trial, just as Lucius must undergo a period of trial before he can be fully initiated. But he does not have to perform any specific tasks, whereas Psyche must carry out four tasks of increasing difficulty.

Another motif which links the wanderings of Lucius and of Psyche is their quest for safety. Cupid warns Psyche of the danger she is in: "...exitiabile tibi periculum minatur fortuna saevior..." (V.V.15-16), and "'videsne, quantum tibi periculum?'" (V.XI.2-3). Her sisters play on her instinct for self-preservation when they bring about her downfall: "'tu quidem felix et ipsa tanti mali ignorantia beata sedes incuriosa periculi tui, nos autem, quae pervigili cura rebus tuis excubamus, cladibus tuis misere cruciamur.'" (V.XVII.12-15), and "'ad haec iam tua est existimatio, utrum sororibus pro tua cara salute sollicitis adsentiri velis et declinata morte nobiscum secunda periculi vivere an saevissimae bestiae sepeliri visceribus.'" (V.XVIII.3-7). Psyche naïvely believes that they are genuinely concerned about her safety: "'nunc si quam salutarem opem

periclitanti sorori vestrae potestis adferre, iam nunc subsistite..." (V.XIX.1-3). In V.XX they tell her how to get out of the danger she is in: "'quoniam nos originis nexus pro tua incolumitate ne periculum quidem ullum ante oculos habere compellit, viam, quae sola deducit iter ad salutem, diu diuque cogitatam monstrabimus tibi.'" (8-12). But her sisters' advice brings the opposite of safety, and when she discovers the identity of her lover she is "...salute defecta..." (V.XXII.12).

In VI.II Ceres is surprised that Psyche thinks of anything but her own safety: "'...tu vero rerum mearum tutelam nunc geris et aliud quicquam cogitas nisi de tua salute?'" (2-3). Psyche begs Juno for help: "'...imminentis periculi metu libera.'" (VI.IV.15), just as Lucius prays to Isis: "'...sit satis periculorum.'" (XI.II.22). Lucius is in reach of safety: "...fato scilicet iam meis tot tantisque cladibus satiato et spem salutis, licet tardam, subministrante..." (XI.I.20-22), but Psyche turns away from Juno "...tota spe salutis deposita..." (VI.V.1-2). She still has many dangers to face: "nec tamen apud dominam saltem secundi laboris periculum secundum testimonium meruit..." (VI.XIII.2-3), and "sic impossibilitate ipsa mutata in lapidem Psyche, quamvis praesenti corpore, sensibus tamen aberat et inextricabilis periculi mole prorsus obruta lacrumarum etiam extremo solacio carebat." (VI.XIV.6-10). However, she does receive help, for example: "Sic arundo simplex et humana Psychen aegerrimam salutem suam docebat." (VI.XIII.20-21).

Lucius' quest for safety begins after he has been transformed into an ass. He sees a chance of escape in III.XXIX. 20-21: "sed tandem mihi inopinatam salutem Iuppiter ille tribuit.", but his instinct for self-preservation tells him not to make use of the opportunity, because if he suddenly regains his human shape, he is sure to be killed. Just like Psyche, who, although she tries five times to commit suicide, is nevertheless still concerned for her safety, so there is this contradiction in Lucius too. In III.XXIX he is anxious to save his skin, but in IV.III.3-5 he contemplates suicide:

"talibus fatis implicitus etiam ipsam salutem recusans sponte illud venenum rosarium sumere gestiebam." Once again, in VI.XXVI his fear of death leads him to attempt an escape: "nec me tamen mediocris carpebat scrupulus contemplatione comminatae mihi mortis..."(9-10); "'quin igitur masculum tandem sumis animum tuaeque saluti, dum licet, consulis?'" (19-20), and he thus participates in Charite's quest for safety: "'tuque, praesidium meae libertatis meaeque salutis..." (VI.XXVIII.5-6).

At the beginning of Book XI Lucius sees the possibility of an end to his search for safety (XI.I.20-22, quoted above), and Isis saves him from danger by intervening in his life: "'...vives in mea tutela gloriosus..." (XI.VI.30-1). Lucius is assured of his salvation when he sees the priest in the procession carrying a garland of roses, just as Isis promised him: "'...beneficia et fata salutemque ipsam meam gerens sacerdos adpropinquat..." (XI.XII.16-17). Now at last he is out of danger: "...tot emensis periculis deae maximae providentia adluctantem mihi saevissime Fortunam superarem." (20-22). The priest explains to Lucius: "'in tutelam iam receptus es Fortunae, sed videntis..." (XI.XV.19), and "'...et inferum claustra et salutis tutelam in deae manu posita..." (XI.XXI.6-7).

### Psyche's Tasks

A precedent for the wrathful jealousy of Venus is to be found in Prop.II.XXVIII.9-10: "num sibi collatam doluit Venus? illa peraeque/ prae se formosis invidiosa dea est." Psyche's suffering at the hands of Venus has a precedent in Juno's persecution of Io (cf.Ov.Met.I.616 ff.), and her persecution of the Trojans in the Aeneid (cf. Verg.Aen.I. 48-49 and VII.297-298). Psyche's surrendering to Venus to undergo a period of trial is reminiscent of Hercules' submission to Eurystheus (cf. Apoll.II.V. ff.). Although the parallel is not a close one, Lucius also has to undergo a period of trial in the sense that he has to be patient and wait for the right day for his initiation (XI.XXI.16 ff.),

and has to fast before he is initiated (XI.XXVIII.25-26).

Psyche is regarded as Venus' slave, and is treated by her in the same way that some Roman matrons treated their slaves (cf. Juv.VI.474 ff.). Juno says to her: "'tunc etiam legibus, quae servos alienos perfugas invitis dominis vetant suscipi, prohibeor.'" (VI.IV.22-24). Mercury's announcement refers to Psyche as "'...Veneris ancillam...'" (VI.VIII.19-20), and Consuetudo addresses her thus: "'tandem, ancilla nequissima, dominam habere te scire coepisti?'" (VI.VIII.2-3). This is a reversal of the position in V.IX, when Psyche's sisters are indignant that she appears to treat them as slaves: "'et nos quidem, quae natu maiores sumus, maritis advenis ancillae deditae...'" (25-1); "'iam iam sursum respicit et deam spirat mulier, quae voces ancillas habet et ventis ipsis imperat.'" (12-14); "'sciet se non ancillas, sed sorores habere maiores.'" (V.X.16-17). When Psyche arrives at the palace, the voices make it clear that they regard themselves as her slaves: "'quid', inquit, 'domina, tantis obstupescis opibus?'" (V.II.22-23).

It is Consuetudo who first catches sight of Psyche when she comes to give herself up to Venus (VI.VIII). The meaning of consuetudo as signifying sexual love is in keeping with the general theme of the Metamorphoses, while its meaning of "habit" has been encountered in V.IV.4-7: "atque ut est natura redditum, novitas per assiduam consuetudinem delectationem ei commendarat et sonus vocis incertae solitudinis erat solacium." (cf. Lucr.IV.1283: "...consuetudo concinnat amorem.>").

Venus calls upon her slaves Sollicitudo and Tristities to deal with Psyche (VI.IX.16-17). Apuleius' use of abstractions effectively depicts Psyche's state of mind, while the symbolical implication of anxiety and grief being the slaves of love must not be overlooked. In the same way, the personification of Sobrietas in V.XXX presents a contrast to Venus, and an implicit comment on her behaviour. Once again, the symbolism of temperance being opposed to

sexual love could be an oblique comment on Lucius, whose sufferings have come about partly as a result of his sexual excesses.

However, these abstractions cannot be taken as an indication that a symbolical interpretation is to be applied to the whole story, just as the occasional instances of Venus and Amor signifying love rather than the deities themselves do not indicate a consistent pattern of symbolism. (See sections on Venus and Cupid, also on Psyche's name.) The personified Consuetudo, Sollicitudo, Tristities and Sobrietas are in keeping with the personification of Fortuna already encountered in the story (see section on Cupid's warnings), and in fact Apuleius makes use of this type of abstraction throughout the Metamorphoses. Psyche's sisters are personifications of Fury (V.XII.22), just as Aristomenes speaks of Furiae in I.XIX.10. In the same way as Fortuna, Fama is personified in XI.XVIII.8, as are Quies and Misericordia in XI.XV.7. The closest parallel to Venus' servants is the personification of Terror and Metus in X.XXXI.14-17: "at illam, quam cultus armorum Minervam fecerat, duo pueri muniebant, proeliiaris deae comites armigeri, Terror et Metus, nudis insultantes gladiis." Lucius is himself a personification, in the sense that he has the shape of an ass, but thinks and acts like a human (e.g. X.XVII). See section on the discovery of Cupid's identity for a continuation of the discussion of personification.

The effect of these abstractions is not to create any extended pattern of symbolism. Therefore I suggest that the birth of Voluptas as the child of Psyche and Cupid (VI.XXIV.1) does not make the story an allegory. Voluptas is the personification of Cupid's and Psyche's sexual pleasure. The term voluptas is employed throughout the Metamorphoses to designate sexual pleasure (cf. I.VIII.1-2: "...voluptatem Veneriam..."), notably in Lucius' relationship with Fotis (II.X.3; II.XVII.12; II.XVIII.7). Sometimes its use has no sexual connotations (e.g. IV.XIII.18 and IV.XIV.9.) In the Cupid and Psyche story its occurrence in

V.II.21 and V.IV.16 does not appear to have sexual significance, but Ceres and Juno use it to refer to sexual intercourse in V.XXXI.7. The birth of Voluptas echoes the relationship between Lucius and Fotis, while at the same time it anticipates the different kind of pleasure, spiritual pleasure, which Lucius is to experience at the end of the Metamorphoses through his initiation into the mysteries of Isis. The distinction between these two types of pleasure is brought out in the priest's speech to Lucius: "...ad serviles delapsus voluptates..." (XI.XV.9). This is contrasted with the kind of pleasure Lucius derives from gazing at Isis' statue: "...inexplicabili voluptate simulacri divini perfruebar, inremunerabili quippe beneficio pigneratus." (XI.XXIV.12-13), and the pleasure which Osiris speaks of when he appears to Lucius: "'si quam rem voluptati struendae moliris..." (XI.XXVIII.21-22).

#### Psyche's First Task

Psyche rehearses for the first task which Venus sets her (VI.X ff.) when she tidies the temple of Ceres in VI.I. The foreshadowing of the task is indicated by the similarity of the wording. The following describes the disarray in Ceres' temple:

videt spicas frumentarias in acervo et alias flexiles in corona et spicas hordei. erant et falces et operae messoriae mundus omnis, sed cuncta passim iacentia et incuria confusa et, ut solet aestu, laborantium manibus proiecta.

(10-14)

In VI.X Venus mixes up the seeds on purpose: "...accepto frumento et hordeo et milio et papavere et cicere et lente et faba commixtisque acervatim confusis in unum grumulum..." (8-10). Psyche tidies the temple: "haec singula Psyche curiose dividit et discretim remota rite componit..." (VI.I. 14-16). As her first task, Venus instructs her to sort out the pile of grain: "'discerne seminum istorum passivam congeriem singulisque granis rite dispositis atque seiugatis ...'" (VI.X.13-14), but it is in fact the ants who carry out her commands: "...singulae granatim totum digerunt acervum

separatimque distributis dissitisque generibus e conspectu perniciousiter abeunt." (VI.X.2-4).

The personification of the ants follows the pattern of prosopopoeia in the story, begun in V.XXII (see section on the discovery of Cupid's identity). Unlike the lamp which in that chapter was instrumental in bringing about Psyche's ruin, the other instances of inanimate things being endowed with human attributes are beneficial to Psyche. Just as the dagger will not be accessory to her first suicide attempt: "...ferrum quaerit abscondere, sed in suo pectore; quod profecto fecisset, nisi ferrum timore tanti flagitii manibus temerariis delapsum evolasset." (V.XXII.9-12), so the river into which she flings herself saves her: "sed mitis fluvius in honorem dei scilicet, qui et ipsas aquas urere consuevit, metuens sibi confestim eam innoxio volumine super ripam florentem herbis exposuit." (V.XXV.18-21). These instances of prosopopoeia are another dimension of the personification of Consuetudo, etc. (See above.)

Outside the story of Cupid and Psyche, there is only one instance of an inanimate object being endowed with human qualities. What Lucius thinks are robbers outside the gate of his host, Milo, turn out to be wineskins endowed with human life by the magic of Pamphile: "...tres inflatos caprinos utres exanimasti..." (III.XVIII.23-1), and are thus the cause of considerable humiliation on Lucius' part. In II.I Lucius, in his superstition about magic, endows the inanimate things around him with human qualities, and expects them to start talking.

The irony in Apuleius' treatment of Venus is brought out by her attendance at wedding banquets while she refuses to acquiesce to the wedding of her own son (cf. VI.IX.1 ff.). After assigning Psyche her first task, "...ipsa cenae nuptiali concessit." (VI.X.16-17), and she later returns "...e convivio nuptiali vino madens.." (VI.XI.5) to check whether Psyche has carried out her task.

Psyche's Second Task

I am indebted to Smith (pp. 45-47) for demonstrating the parallel between Psyche's second task (VI.XI ff.) and Lucius' attempt to regain his human shape in IV.II.

Venus returns from the wedding "...totumque revincta corpus rosis micantibus..." (VI.XI.6-7) to give Psyche her second task. In IV.II the grove which Lucius sees "...fulgentium rosarum mineus color renidebat." (12). But he discovers that it is not a grove after all: "...ne convallem quidem usquam nisi tantum ripae fluvialis marginem densis arboribus septam video." (IV.II.22-24). The grove in Psyche's task is "...nemus, quod fluvio praeterluenti ripisque longis attenditur, cuius imi gurgites vicinum fontem despiciunt." (VI.XI.17-19). The "...venenum rosarium..." (IV.III.5) is paralleled by the "...venenatis morsibus..." (VI.XII.12) of the sheep from which Psyche has to get the wool.

Lucius resolves to end his life by eating the poisonous laurel-roses: "talibus fatis implicitus etiam ipsam salutem recusans sponte illud venenum rosarium sumere gestiebam." (IV.III.3-5), but is prevented from doing so by the arrival of a young man. When Venus assigns Psyche her task, Psyche decides to commit suicide: "Perrexit Psyche volenter non obsequium quidem illa functura, sed requiem malorum praecipitio fluvialis rupis habitura." (VI.XII.3-5), but a reed intervenes to tell her how to accomplish her task. Thanks to the advice of the reed, Psyche successfully carries out her task. Lucius, on the other hand, is frustrated in his attempts to eat roses in order to regain his human shape.

Suicide occurs frequently throughout the work. Psyche herself tries to take her life five times (V.XXII; V.XXV; VI.XII; VI.XXIV; VI.XVII). Lucius contemplates suicide in IV.III, VII.XXIV and X.XXIX, and in XI.II he asks Isis for death if there is no possibility of his fortunes improving. Other attempts at suicide are to be found in I.XVI (Aristomenes) and VIII.XXXI (the cook). Charite tries to bring about her death by not eating (VIII.VI), and finally

does away with herself in VIII.XIV. The old woman who tells the story of Cupid and Psyche hangs herself in VI.XXX. Other suicides occur in VIII.XXII and IX.XXXVIII. See the sections on Psyche's wanderings and on her deification for further discussions of the motif of death.

### Psyche's Third Task

Psyche's task of fetching water from the Styx (VI.XIII ff.) sets the scene for her trip to the Underworld in her final task (VI.XVII ff.), and foreshadows the priest's drawing of water in XI.XX.

The "...saevi dracones..." (VI.XIV.2) which guard the waters are another instance of the beast motif which occurs throughout the work (see section on "Bestia"), and their "...trisulca vibramina..." (VI.XV.5) anticipate Cerberus in VI.XIX: "canis namque praegrandis, teriugo..." (22-23). The urnula which Psyche must fill parallels the urnula carried in the procession of Isis (XI.XI.8), which has a snake on its handle.

The description of the Styx contained in the eagle's words to Psyche, "'diis etiam ipsique Iovi formidabiles aquas istas Stygias vel fando comperisti, quodque vos deieratis per numina deorum, deos per Stygis maiestatem solere?'" (VI.XV.19-2), recalls the oracle's words in IV.XXXIII: "quod tremit ipse Iovis, quo numina terrificantur/ fluminaque horrescunt et Stygiae tenebrae." (3-4).

The reference to Providence: "nec Providentiae bonae graves oculos innocentis animae latuit aerumma." (VI.XV.10-11) recalls the control which Fortuna has over Psyche's life, and gives a hint that her fortunes may turn out well in the end. (See section on Cupid's warnings.)

The help which the eagle renders follows the pattern in Psyche's first two tasks of animals and inanimate objects being endowed with human attributes in order to come to her aid. The fact that the eagle belongs to Jupiter:

nam supremi Iovis regalis ales illa repente propansis  
 utrimque pinnis affuit rapax aquila memorque veteris  
 obsequii, quo ductu Cupidinis Iovi pocillatorem Frygium  
 substulerat, oportunam ferens opem deique numen in  
 uxoris laboribus percolens alti culminis diales vias  
 deserit...

(VI.XV.11-16)

anticipates Cupid's visit to Jupiter to ask him to intervene, and prepares the way for the help which Jupiter finally gives Psyche. The reference to Ganymede being taken to heaven foreshadows Psyche's deification.

#### Psyche's Fourth Task

Psyche's fourth task is foreshadowed in her prayer to Ceres: "...inluminarum Proserpinae nubtiarum demeacula et luminosarum filiae inventionum remeacula..." (VI.II.11-12). Just as Hercules' final labour is to fetch Cerberus from Hades, so Psyche's last task entails visiting Proserpina in the Underworld (VI.XVI ff.). It is appropriate, of course, that it should be formonsitas which Psyche has to fetch from Proserpina, since beauty has been the cause of her rivalry with Venus, and the origin of her hardships. Psyche's successful completion of her first three tasks has not appeased Venus: "Nec tamen nutum deae saevientis vel tunc expiare potuit." (VI.XVI.11-12). Likewise, Lucius has to suffer many misfortunes before Fortuna has had her fill: "...fato scilicet iam meis tot tantisque cladibus satiato..." (XI.I.20-21). Psyche's trip to the Underworld foreshadows Lucius' initiation experience. He describes his initiation thus: "accessi confinium mortis et calcato Proserpinae limine per omnia vectus elementa remeavi..." (XI.XXIII.14-15).

Psyche's climbing to the top of the tower in order to commit suicide is reminiscent of Arist.Ran.127ff., where the discussion centres around the quickest way of getting down to Hades. Together with Psyche's other unsuccessful attempts to take her life, this parallel implies that Psyche's present suicide attempt is not to be taken seriously. The tower's speech completes the pattern of prosopopoeia in the

story. Its words: "'mihi ausculata.'" (VI.XII.17) echo the advice of Pan in V.XXV.5: "'ergo mihi ausculata...'" Both advise Psyche not to take her life. The tower tells Psyche that the entrance to Hades is in Taenarum (VI.XVIII.19). Hercules enters the Underworld through Taenarum (Apoll.II.V.12).

Apuleius' main debt for his account of Psyche's fourth task is to Virgil. The tower tells Psyche: "'...quaere Taenarum. inibi spiraculum Ditis...'" (VI.XVIII.19). Apuleius has drawn from Verg.Georg.IV.467: "Taenarias etiam fauces, alta ostia Ditis", and from Verg.Aen.VII.568: "...saeui spiracula Ditis".

Apuleius has been particularly influenced by the account of the Underworld in Book VI of the Aeneid. His description of Charon (VI.XVIII) can be compared with Aen.VI.326 "portitor ille Charon...", and with Aen.VI.299 ff. The phrase "...sutili cumba..." (VI.XVIII.6) comes from Aen.VI.413-414: "...cumba/ sutilis...".

The sequence of the tower's speech follows the pattern of the sixth book of the Aeneid, in that first Charon, then "...senex mortuus..." (VI.XVIII.14), and then Cerberus is mentioned. The man which Psyche is warned against: "'...supernatans senex mortuus putris adtollens manus orabit..." (VI.XVIII.13-14), is reminiscent of Palinurus in the Aeneid, especially Aen.VI.370: "'da dextram misero et tecum me tolle per undas'". Aeneas is not allowed to help Palinurus, just as Psyche must avoid responding to this man's pleas for help. (See section on Cupid's warnings for the silence which Psyche must keep.)

Apuleius has drawn heavily on Virgil for his description of Cerberus:

canis namque praegrandis, teriugo et satis amplo capite  
praeditus, immanis et formidabilis, tonantibus oblatrans  
faucibus mortuos, quibus iam nil mali potest facere,  
frustra territando ante ipsum limen et atra atria  
Proserpinae semper excubans servat vacuum Ditis domum.  
(VI.XIX.22-27)

Virgil's description is as follows:

licet ingens ianitor antro  
aeternum latrans exsanguis terreat umbras,  
casta licet patruī servet Proserpina limen.  
(Aen.VI.400-402)

and:

Cerberus haec ingens latratu regna trifauci  
personat adverso recubans immanis in antro.  
(Aen.VI.417-418)

Finally, Aeneas returns from the Underworld through the symbolic Gates of Sleep (Aen.VI.893 ff.), while Psyche falls asleep at the end of her journey to Hades:

...infernus somnus ac vere Stygius, qui statim coperculo  
revelatus invadit eam crassaque soporis nebula cunctis  
eius membris perfunditur et in ipso vestigio ipsaque  
semita conlapsam possidet. et iacebat immobilis et nihil  
aliud quam dormiens cadaver.  
(VI.XXI.9-12)

This description is reminiscent of Aen.VI.278: "...consanguineus Leti Sopor...", and Aen.VI.390: "...somni noctisque soporae".

The description of Psyche's sleep as being "...ac vere Stygius ..." (VI.XXI.9) is particularly striking in view of what was said about the Styx in connection with her third task (VI. XV.19-2, quoted in section on Psyche's third task).

Psyche's sleep can be paralleled with that of Lucius in XI.III.28: "...sopor circumfusus oppressit." Both sleep before they are transformed. Lucius has a divine vision of Isis in his dreams, whereas Psyche is visited in the flesh by Cupid. Both Psyche and Lucius sleep before this important sleep. Psyche's sleep in V.I can be paralleled with Lucius' sleep in X.XXXV in the sense that both these sleeps mark the beginning of a new phase in their lives. Psyche is about to begin her life in the palace with Cupid, while Lucius has managed to escape, and his salvation is at hand. (cf. Grimal, p. 132).

Psyche's "death" and subsequent "resurrection" continue a pattern already established in the Metamorphoses. In the story of Aristomenes, his friend Socrates behaves as if he

is alive, when he is in fact dead (I.XI ff.), while in Telyphron's story the corpse is called back to life (II. XXIX). In X.XI ff. the drugged son is recalled from a deathlike sleep.

Isis tells Lucius in her answer to his prayer:

...cum spatium saeculi tui permensus ad inferos  
demearis, ibi quoque in ipso subterraneo semirutundo  
me, quam vides, Acherontis tenebris interlucentem  
Stygiisque penetralibus regnantem, campos Elysios  
incolens ipse, tibi propitiam frequens adorabis.  
(XI.VI.1-5)

Her priest says to Lucius: "...et inferum claustra et salutis tutelam in deae manu posita..." (XI.XXI.6-7). This demonstrates the far-reaching power of Isis. She supersedes Proserpina as queen of the Underworld, and has control over death (see chapter on Venus).

Light and dark imagery convey Isis' transcendence. She is described by means of images of light (see section on Cupid as lover, where these images are cited), which are contrasted with the darkness of the Underworld: "...sed non hactenus vacua debebis per illas tenebras incedere..." (VI.XVIII.22-23); "...altera enim perdita lux haec tibi prorsus denegabitur..." (VI.XIX.21-22); "...atra atria Proserpinae..." (VI.XIX.26). Psyche's return is described in terms of light imagery: "et repetita atque adorata candida ista luce..." (VI.XX.2-3), but she overcome by "...crassaque soporis nebula..." (VI.XXI.10).

The man and the ass which Psyche must avoid (VI.XVIII.1-4), apart from being a reminder of Lucius the ass, are a foreshadowing of the winged ass ridden by an old man in the procession of Isis. The words: "...asinum pinnis adglutinatis adambulantem cuidam seni debili..." (XI.VIII. 18-19) recall Psyche's passage in the Underworld: "...trans- itoque per silentium asinario debili..." (VI.XX.15-16).

The tower's instruction that Psyche must sit on the ground is probably an implicit reference to the legend of Theseus and Pirithous, who were unable to rise from the chair they

were told to sit in, when they visited the Underworld (cf. Verg.Aen.VI.617-618).

The tower tells Psyche:

ergo et inter mortuos avaritia vivit nec Charon ille vel  
Ditis pater, tantus deus, quicquam gratuito facit, set  
moriens pauper viaticum debet quaerere et aes si forte  
prae manu non fuerit, nemo eum expirare patietur.

(VI.XVIII.7-10)

This could be a foreshadowing of Lucius' lack of money, which prevents him from being initiated immediately (XI.XXVIII.10-12).

### Psyche's Deification

Psyche's deification foreshadows Lucius' transformation back into a man in Book XI. Throughout the story of Cupid and Psyche, Psyche's quest has been to be reunited with Cupid. In order for this union to be permanent, she must be transformed into a goddess: "...immortalis esto nec unquam digredietur a tuo nexu Cupido, sed istae vobis erunt perpetuae nuptiae." (VI.XXIII.11-12).

A second reason for Psyche's deification is that Venus is indignant that her son has fallen in love with a mere mortal woman. She feels that this is beneath his dignity. But Jupiter assures her that the marriage will not bring disgrace:

et ad Venerem conlata facie: 'nec tu', inquit, 'filia,  
quicquam contristere nec prosapiae tantae tuae statuque  
de matrimonio mortali metuas. iam faxo nuptias non  
impares, sed legitimas et iure civili congruas.

(VI.XXIII.5-8)

The humorous reference to the law recalls the legal imagery of Jupiter's speech to Cupid (VI.XXII. See chapter on Jupiter), and Juno's words in VI.IV (see chapter on Juno).

Lucius' quest throughout the Metamorphoses is to regain his human shape. In XI.II he prays to be transformed, and in XI.V-VI the goddess Isis answers his prayer. Just as Psyche is promised "...perpetuae nuptiae..." (VI.XXIII.12) through her transformation, so Lucius is promised life after death

(XI.VI). The difference is that Lucius has to make himself worthy of this reward by dedicating himself to Isis. In Psyche's case, on the other hand, there is no question of merit. Moreover, unlike Psyche's transformation, there are conditions attached to the fulfilment of Lucius' prayer to be changed back into a man. He will have to serve Isis for the rest of his life: "'plane meminere et penita mente conditum semper tenebis mihi reliqua vitae tuae curricula adusque terminos ultimi spiritus vadata.'" (XI.VI.26-28).

It is stated in the section on Psyche's curiositas that Lucius is more clearly characterised than Psyche. This is borne out by the fact that Lucius' transformation is recounted in much more detail than Psyche's. Isis tells Lucius precisely the circumstances and details of his metamorphosis back into a man (XI.V-VI), whereas Psyche is given no such preparation. Both have to eat something in order to be transformed: Psyche ambrosia, and Lucius a rose, but Lucius' transformation is a much more elaborate process than that of Psyche (XI.XIII). To Psyche Jupiter simply says: "porrecto ambrosiae poculo: 'sume', inquit, 'Psyche, et immortalis esto...'" (VI.XXIII.10-11). Both transformations are effected through the instrument of an external, material object by a divine power, Jupiter in the case of Psyche, and Isis in Lucius' case.

## Chapter 3

### CUPID

#### Mythological Role

In keeping with the mythological setting which has been created by the comparison of Psyche with the Goddess of Beauty, it is Cupid's mythological role as the God of Love which is drawn upon to characterise him in his first appearance in IV.XXX. This role, and the attributes belonging to it, are so well known that it is not necessary for Apuleius to mention Cupid's name, just as in X.XXXII Lucius deduces that Venus' companions in the play are little Cupids, "...nam et pinnulis et sagittulis et habitu cetero formae praeclare congruebant..." (5-6). Cupid's presence in the story is in keeping with the Metamorphoses' theme of sexual love, and his mythological connotations add another dimension to Lucius' experiences and the adventures of the other characters in the various stories by transposing them into the world of mythology.

Cupid is described as:

...pinnatum illum et satis temerarium, qui malis suis moribus contempta disciplina publica, flammis et sagittis armatus, per alienas domos nocte discurrens et omnium matrimonia corrumpens impune committit tanta flagitia et nihil prorsus boni facit.

(IV.XXX.19-23)

Venus repeats these attributes when she asks for Cupid's help in the following chapter: "...per tuae sagittae dulcia vulnera, per flammae istius mellitas uredines..." (IV.XXXI.3-4).

The oracle's description of Psyche's future husband also provides a list of Cupid's mythological characteristics: "quod pinnis volitans super aethera cuncta fatigat/ flammaque et ferro singula debilitat" (IV.XXXIII.1-2). The possible levels of interpretation of these words enrich the entertainment value of the story. Psyche and her family

take the oracle literally and think that she is going to marry a beast (see section on Bestia). The reader, with the encounter between Venus and Cupid still fresh in his mind, sees the connection between the oracle and the description of the mythological figure of the God of Love. Symbolically, the oracle can be interpreted as describing the power of love itself. This notion tallies with Lucius' words to Fotis in II.XVI.9-11: "'...ubi primam sagittam saevi Cupidinis in ima praecordia mea delapsam excepi...'", and is a common one in literature (cf. Ov.Am.I.I.; Prop.II.XII). Apuleius makes use of Cupid's fire in a symbolic sense in his description of Thrasyllus falling in love with Charite:

...carior cariorque factus in profundam ruinam Cupidinis  
sese paulatim nescius praecipitaverat. quidni, cum  
flamma saevi amoris parva quidem primo vapore delectet...  
(VIII.II.4-7)

The same meaning is operating when the stepmother falls in love with her stepson: "...igne vaesano totis praecordiis inmodice bacchatus Amor exaestuabat, saevienti deo iam succubuit..." (X.II.17-18). As in the above example, Cupido is employed to denote "love": "sed mulier illa, quamdiu primis elementis Cupido parvulus nutriebatur..." (X.II.14-15). (See also Ov.Am.I.XV.27: "donec erunt ignes arcusque Cupidinis arma")

The symbolical interpretation is continued in IV.XXXIV when Psyche says to her parents: "'quid differo, quid detrecto venientem, qui totius orbis exitio natus est?'" (12-14), for, although she is speaking literally, her words can be taken to refer to the destructive power of love, as portrayed by Cupid's activities in IV.XXX.21-23 (quoted above). In addition, Psyche's words foreshadow the destruction which love is going to bring to her life, while they can be equally well applied to the experiences of Lucius, whose hardships begin as a result, at least partially, of his indulgence in his sexual desires (see section on Psyche's wanderings).

The importance of Cupid's mythological attributes is brought out in V.XXX when Venus threatens to confiscate them as

punishment for his misdemeanours:

illa mihi prorsus adhibenda est nec ulla alia, quae  
castiget asperrime nugonem istum, faretram explicet et  
sagittas dearmet, arcum enodet, taedam deflammet, immo  
et ipsum corpus eius acrioribus remediis coherceat.  
(17-20)

The discussion of Cupid's mythological role is continued in the section dealing with Psyche's discovery of his identity.

### Bestia

Cupid's supposed beastlike shape parallels Lucius' asinine form, and belongs to a pattern of wild beast motifs which runs throughout the Metamorphoses (cf. Smith, p. xxiv). Just before Lucius the ass overhears the story of Cupid and Psyche, he hears the robbers speaking of their exploits, in one of which a bear features prominently (IV.XIII ff.). In VII.XXIV a boy is killed by a she-bear, and in VIII.IV ff. Charite's husband, Tlepolemus, is killed while hunting a wild boar. In VIII.XVII Lucius and his owners are attacked by dogs. Lucius' final owner before he regains his human shape is Thyasus, who stages a show which includes wild beasts (X.XVIII ff.), and the woman who is to have sex publicly with Lucius the ass is condemned to be thrown to wild animals afterwards. When Isis appears to Lucius (XI.III) she wears a garland of snakes and holds a vessel whose handle is decorated with a snake (XI.IV.7). An ape, an ass and a she-bear take part in the procession of Isis (XI.VIII). The cloak which Lucius wears for his initiation is decorated with animals (XI.XXIV.29 ff.).

Psyche and her family interpret the oracle's words in IV.XXXIII literally, and conclude that she is going to marry a beast. In their jealousy, Psyche's sisters exploit this interpretation to effect her ruin (V.XVII and V.XVIII). Their words: "...an saevissimae bestiae sepeliri visceribus." (V.XVIII.6-7) recall Lucr.V.993: "viva videns vivo sepeliri viscera busto.", while their description of Psyche's snake husband in V.XVII is reminiscent of Verg.Aen.

II.204-211. It is crucial to the plot that Psyche believe their story.

The irony of the story is heightened by the fact that the sisters, who are the ones to make much of the beastlike shape of Psyche's lover, are themselves described as: "...anhelantes vipereum virus..." (V.XII.22-1). In V.XI.5 it is Cupid himself, the alleged beast, who calls Psyche's sisters "'...perfidae lupulae...'. The meaning of "prostitute" enriches the wild beast motif.

Psyche has further to contend with beasts when carrying out the tasks which Venus sets her. In her second task, she has to fetch wool from sheep, but they are no ordinary sheep. They are "...formidabiles oves feras..." (VI.XII.9). In her third task, the water she must fetch is guarded by "...saevi dracones..." (VI.XIV.2), "...trisolca vibramina draconum..." (VI.XV.5). This description recalls Verg.Georg.III.439 and Aen.II.475: "...linguis micat ore trisolcis.". Her fourth task, which necessitates a visit to the Underworld, brings her in contact with Cerberus (VI.XIX.22 ff.).

Shortly after his metamorphosis into an ass, Lucius is kicked by his own horse and another ass, who consider him a threat to their food supply (III.XXVI), but the main "beast" with which he has to contend is his own asinine shape.

The intercourse between Psyche and a supposed beast is echoed in X.XXII ff. when a woman has intercourse with Lucius the ass, and the incentive for Lucius' escape prior to his transformation back into a man is his pending public intercourse with a condemned woman (X.XXXV).

#### Role of Lover

When Cupid next appears, in V.IV, he plays a different role, that of Psyche's lover. There are many precedents for a deity falling in love with a human being, notably the escapades of Jupiter.

The initial gulf between the two roles, the fact that Psyche is oblivious that her lover is the God of Love, provides amusing entertainment for the reader, especially when she unconsciously hits upon his identity: "'...diligo aequè ut meum spiritum, nec ipsi Cupidini comparo.'" (V.VI.28-29). Moreover, the fact that the God of Love has become a victim of his own arrows adds considerable irony to the story: "'...praeclarus ille sagittarius ipse me telo meo percussi...'" (V.XXIV.5-6). Ceres and Juno have to remind Venus of the possibility of her son's being susceptible to his own arrows (V.XXXI).

The most important features of Cupid's role as Psyche's lover are his warnings to her, and images of light and dark.

#### Cupid's Warnings

Cupid's warnings establish another link between Psyche and Lucius. Lucius is warned against Pamphile (II.V), but Byrrhaena's words, far from scaring him off, goad him on. (See section on Psyche's curiosity.) Before that, the story of Aristomenes (I.III ff.) is a warning, but Lucius does not heed it. Cupid tries to warn Psyche in an attempt to ward off the misery that is in store for her, but to no avail.

Structurally, Cupid's warnings are symmetrically balanced. He warns Psyche twice before her sisters visit her for the first time, and twice afterwards, before they increase the frequency and intensity of their attempts to bring about Psyche's downfall. Cupid's warnings become more urgent as the threat of the sisters becomes more imminent.

The first time that Cupid warns Psyche, he speaks first of fortuna and then of her sisters. This juxtaposition implies that the sisters are instruments of Fate, a notion which is borne out by the part which they play in Psyche's downfall.

Cupid orders Psyche: "'...neque respondeas, immo nec prospicias omnino...'" (V.V.20). In her fourth task, the

tower warns Psyche not to have anything to do with the old man or the three old women in the Underworld, who will try to distract her from her quest (VI.XVIII and XIX). Lucius has to preserve silence when he is initiated. He is not allowed to tell his reader the secrets of the Isiac mysteries: "...dicerem, si dicere liceret..." (XI.XXIII.9).

Cupid's warning that it is Fate which has control over Psyche's life links her experiences with those of Lucius. In I.XX.23 Lucius says: "'...utcumque fata decreverint, ita cuncta mortalibus provenire...'" This is an unwitting reflection on his own life. The story which Aristomenes tells Lucius at the beginning of the Metamorphoses sets the scene for the important part which Fortune is to play in Lucius' life. In I.VI Socrates tells Aristomenes: "'ne tu fortunarum lubricas ambages et instabiles incursiones et reciprocas vicissitudines ignoras'" (5-7). His judgement could equally well be applied to Lucius, and also to the reader, whom Apuleius has promised to tell about "...figuras fortunasque hominum in alias imagines conversas..." (I.I.4-5). Socrates says: "'fruatur diutius tropaeo Fortuna, quod fixit ipsa.'" (I.VII.12-13), whereas in the story of Cupid and Psyche, Cupid tries to prevent Fate from winning a victory over Psyche by warning her. Socrates blames "'...mala fortuna...'" (I.VII.20-21) for his hardships. This foreshadows Fortune's role in the sufferings of both Lucius and Psyche.

Fortune begins to play a part in Lucius' life when he becomes the victim in the Festival of Laughter, for, as Fotis confesses: "'...mala quadam mea sorte in tuam reccidit iniuriam.'" (III.XIII.7-8). In IV.II Lucius thinks he has a chance of regaining his human shape when he sees what he thinks is a grove of roses, "sed agilis atque praeclarus ille conatus fortunae meae scaevitatem anteire non potuit." (18-20).

Soon after the Cupid and Psyche story, Lucius says he agrees with the saying that "...caecam et prorsus exoculatam esse

Fortunam..." (VII.II.21), which echoes what Psyche's sisters have to say about the nature of Fortune in V.IX.23: "'En orba et saeva et iniqua Fortuna!'" . This characteristic is a crucial one, and Lucius mentions it again in VIII.XXIV.21-24): "sed illa Fortuna mea saevissima, quam per tot regiones iam fugiens effugere vel praecedentibus malis placare non potui, rursum in me caecos detorsit oculos..." . Throughout his adventures, he blames Fate for his suffering: "Talibus aerumnis edomitum novis fortuna saeva tradidit cruciatibus..." (VII.XVI.3-4); "Sed illa Fortuna meis casibus pervicax tam opportunum latibulum mira celeritate praeversa novas instruxit insidias." (VII.XXV.4-6). But through the intervention of Isis, Lucius is able to triumph over blind Fortune, and from now on it is seeing Fortune which controls his life: "'sed utcumque Fortunae caecitas, dum te pessimis periculis discruciat, ad religiosam istam beatitudinem improvida produxit malitia." (XI.XV.10-12); "'in tutelam iam receptus es Fortunae, sed videntis..." (XI.XV.19). In XI.XXV Lucius says to Isis: "'...Fortunae tempestates mitigas..." (27). Throughout the Metamorphoses he has been tossed by the storms of Fate, cf.X.XIII.1-2: "At ego tunc temporis talibus fatorum fluctibus volutabar." . But Isis rescues him. As the priest says: "'Multis et variis exanclatis laboribus magnisque Fortunae tempestatibus et maximis actus procellis ad portum Quietis et aram Misericordiae tandem, Luci, venisti.'" (XI.XV.5-7).

Seeing Fortune is equivalent to Providentia, which has a benevolent influence on Psyche's life. In V.III.3 "Sensit Psyche divinae providentiae beatitudinem..." , and in VI.XV Providence helps her to accomplish her third task: "nec Providentiae bonae graves oculos innocentis animae latuit aerumna." (10-11).

At the beginning of Book XI, Lucius senses the presence of Providence (XI.I.16), and realises that his salvation is at hand. Isis says to him: "'...iam tibi providentia mea inlucescit dies salutaris.'" (XI.V.4-5). In XI.X.8-9 Providence is again identified with Isis, and in XI.XII.20-

22 Providence is contrasted with the cruel Fortune which has been ruling Lucius' life until now: "...tot emensis periculis deae maximae providentia adluctantem mihi saevissime Fortunam superarem."

In his first warning, Cupid tells Psyche: "...exitiabile tibi periculum minatur fortuna saevior..." (V.V.15-16). This characteristic of cruelty is evidence that it is the same Fortune which rules both Psyche's and Lucius' lives. Charite also regards Fortune as cruel: "...et tu, Fortuna durior, iam saevire desiste." (VI.XXVIII.4). In recounting the story of the stepmother's love for her stepson, Lucius once again calls Fortune cruel: "nec quicquam diutina deliberatione tam salubre visum quam fuga celeri procellam fortunae saevientis evadere." (X.IV.10-12).

Lucius sums up the influence of Fate thus:

Sed nimirum nihil Fortuna rennente licet homini nato dexterum provenire nec consilio prudenti vel remedio sagaci divinae providentiae fatalis dispositio subverti vel reformari potest.

(IX.I.12-15)

This is a reflection on the lives of such minor characters as Socrates (cf. I.VII.12-13 and 20-21, quoted above) and the stepmother (cf. X.IV.11-12, quoted above), as well as of Psyche and Lucius. Although Psyche herself does nothing to avoid the cruel hand of Fate, and in fact encourages its cruelty through her simplicitas and curiositas (see chapter on Psyche), Cupid is unable to avert the Fate in store for her. He knows the future that Fate has decreed for Psyche, but there is nothing he can do about it. This is an indication of the power of Fate: Cupid, although he can influence men's hearts, is powerless against the higher workings of Fortune. This is true of the deities in general. Even Venus, who in her persecution of Psyche appears to be working in accordance with the decree of Fate, does not have complete control over Psyche's life. At the beginning of the story, she wishes Psyche to fall in love with the basest human being (IV.XXX.7-11), but Fate has decided that Cupid is to fall in love with Psyche.

Jupiter takes over control of Psyche's destiny at the end of the story, and can thus be said to be equivalent to Fate. The capriciousness and irony of Fate are implied in the fact that such a debauched and humorous figure as Jupiter should take control of such a serious matter as Psyche's life. At the end of the Metamorphoses, Isis takes control of Lucius' life: "'...fatorum etiam inextricabiliter contorta retractas licia et Fortunae tempestates mitigas et stellarum noxios meatus cohibes.'" (XI.XXV.26-28).

In his second warning, V.VI, Cupid mentions Psyche's curiosity (see section on Psyche's curiositas): "...neve se sacrilega curiositate de tanto fortunarum suggestu pessum deiciat..." (23-24). The meaning of fortuna here differs from that in his first warning. It corresponds with I.I.4-5, quoted above. This is the same meaning as the sisters' words in V.X.26-2: "'...enimvero ego nequeo sustinere ulterius tam beatam fortunam allapsam indignae.'" Psyche in VI.XVII.5 "...sensit ultimas fortunas suas...", and in XI.II.20 Lucius prays: "'...tu fortunam conlapsam adfirma...'" These uses of the word fortuna are nevertheless reminders of the personified Fortuna, the controller of destiny.

Cupid's second warning contains the first explicit mention of the stipulation that Psyche must not try to see what her lover looks like, and is more specific about the threat of her sisters: "...ne quando sororum pernicioso consilio suasa de forma mariti quaerat..." (V.VI.22-23).

The frequent mention of Fortuna increases the sense of urgency and doom. Cupid describes Fortune by means of military metaphors when he warns Psyche for a third time: "'velitatur Fortuna eminus, ac nisi longe firmiter praecaves, mox comminus congregietur.'" (V.XI.3-4). He maintains the military imagery when he goes on to speak of Psyche's sisters:

perfidae lupulae magnis conatibus nefarias insidias tibi comparant, quarum summa est, ut te suadeant meos explorare vultus, quos, ut tibi saepe praedixi, non videbis, si videris. ergo igitur si posthac pessimae illae lamiae

noxiis animis armatae venerint...

(V.XI.5-9)

The fact that military imagery is often used of sexual intercourse (see chapter on Venus) is a reminder that lupulae can also mean "prostitutes".

Cupid speaks of Psyche's naïvety (see section on Psyche's simplicitas), and warns her once again not to tell her sisters anything about him: "'...certe de marito nil quicquam vel audias vel respondeas.'" (V.XI.12-13). (cf. V.V.20.)

Cupid's reference to their child is an oblique hint of his own identity: "'nam et familiam nostram iam propagabimus et hic adhuc infantilis uterus gestat nobis infantem alium, si texeris nostra secreta silentio, divinum, si profanaveris, mortalem.'" (V.XI.13-16). His mythological role is threatening to encroach here on his role as lover, but in fact the two roles only converge in V.XXII (see section on the discovery of his identity).

The military imagery is continued in Cupid's fourth warning:

dies ultima et casus extremus imminet: sexus infestus  
et sanguis inimicus iam sumpsit arma et castra commovit  
et aciem direxit et classicum personavit; iam mucrone  
destricto iugulum tuum nefariae tuae sorores petunt.  
(V.XII.3-7)

Cupid's use of the word casus draws attention to the workings of Fate and foreshadows the words of Psyche's sisters in V.XVII.15-16: "'...sociae scilicet doloris casusque tui...'", which are highly ironical, in view of their jealousy of Psyche, and their role as the instruments of Fate. The irony is continued when Psyche causes the death of her sister by telling her what happened when she unveiled the identity of her lover: "'...casu scilicet pessumo lucerna fervens oleum rebullivit in eius umerum.'" (V.XXVI.2-4). In contrast to Cupid's warning about casus, Isis says to Lucius: "'adsum tuos miserata casus...'" (XI.V.2-3).

The main purpose of Cupid's warnings is to emphasise the power of Fate, and to develop the plot by stressing Psyche's

flaws of naïvety and curiosity, and by making explicit the taboo on unveiling his identity.

### Light and Dark Imagery

Images of light and dark, although they occur most frequently in connection with Cupid's role as Psyche's lover, also link this role with his mythological role. In IV.XXX.22 he is described in his mythological role as "...nocte discurrens...", while his first appearance as Psyche's lover takes place at night: "iamque provecta nocte..." (V.IV.17); "iamque aderat ignobilis maritus et torum inscenderat et uxorem sibi Psychen fecerat et ante lucis exortum propere discesserat." (V.IV.20-2). He always only comes to Psyche at night time: "ea nocte ad suam Psychen sic inquit maritus..." (V.V.12-13); "...nocturnis sermonibus..." (V.XI.2); "nox aderat et maritus advenerat..." (V.XXI.17-18), and leaves before daylight: "...etiam luce proxumante, de manibus uxoris evanuit." (V.VI.6-7), and "...praevertit statim lumen nascentis diei." (V.XIII.6).

Many of the other events in the Metamorphoses take place at night, for example, Aristomenes' experience with Socrates (I.XI ff.), Thelyphron's guarding of the corpse (II.XXV ff.), Lucius' encounter with the wineskins (II.XXXII), his sexual campaigns with Fotis, and his transformation into an ass (II.XXIV). The exploits of the robbers take place at night (e.g. IV.IX ff.), and it is at night that Isis appears to Lucius in answer to his prayer (XI.I ff.). Charite tricks Thrasyllus by telling him to come to her bedchamber at night (VIII.X).

Psyche's sisters adapt their version of her lover to fit in with this pattern: "...tecum noctibus latenter adquiescere." (V.XVII.18-19), and "...vespera redeuntem..." (22). We are not told how they discover that Psyche's lover only comes to her at night, but this because the plot of the story is more important than the characterisation (see chapter on Psyche). Psyche is finally led to admit:

"...tantum nocturnis subaudiens vocibus maritum incerti status et prorsus lucifugam tolero..." (V.XIX.22-23).

The light and dark imagery is enriched by the symbolic significance of Psyche's words to Cupid: "...teneo te, meum lumen..." (V.XIII.3). The irony of the image is that Psyche's "light" should be a lover who shuns the light, especially since in the very next sentence we are told: "...praevertit statim lumen nascentis diei." (V.XIII.6).

The images of light and dark link the story of Cupid and Psyche with the experiences of Lucius, particularly with regard to the intervention of Isis in his life. She is described in terms of light imagery: "...candidum lumen emicabat..." (XI.III.13); "...albo candore lucida..." (16); "...splendescens atro nitore..." (18-19); "...stellae dispersae coruscabant..." (XI.IV.24). She reassures Lucius: "...iam tibi providentia mea inlucescit dies salutaris..." (XI.V.4-5). The priest tells Lucius: "...in tutelam iam receptus es Fortunae, sed videntis, quae suae lucis splendore ceteros etiam deos illuminat..." (XI.XV.19-20), and Lucius says to Isis: "...luminas solem..." (XI.XXV.29). These images of light contrast with the darkness of the Underworld (see section on Psyche's fourth task).

#### Discovery of Cupid's Identity (V.XXII and XXIII)

The essential feature of the plot is that Cupid's roles are kept separate. The climax of the story comes when Psyche unveils her lover's identity and discovers him to be "...omnium ferarum mitissimam dulcissimamque bestiam, ipsum illum Cupidinem formosum deum formosae cubantem..." (V.XXII.3-5), and his three roles now converge. His mythological attributes are described again: "...per umeros volatilis dei pinnae roscidae micanti flore candicant et quamvis alis quiescentibus extimae plumulae tenellae ac delicatae tremule resultantes inquieta lasciviunt..." (18-21), and "ante lectuli pedes iacebat arcus et faretra et sagittae, magni dei propitia tela." (23-24). From now on it is his

mythological character which is the important one, as is further evidenced by Jupiter's speech to him in VI.XXII.

Psyche's use of the lamp to unveil the identity of her lover who shuns the light extends the significance of the light and dark imagery. It is her sisters who, intent on her ruin, advise her: "'...latenter absconde lucernamque concinnem, completam oleo, claro lumine praemicantem..." (V.XX.14-15), and its light is contrasted with the dark: "'...caecae tenebrae custodia liberata lucerna, praeclari tui facinoris opportunitatem de luminis consilio mutuare..." (21-23).

When Psyche finds out who her lover is, the light of her lamp is contrasted with the light of his shining hair:

videt capitis aurei genialem caesariem ambrosiam  
temulentam, cervices lacteas genasque purpureas  
pererrantes crinium globos decoriter impeditos, alios  
antependulos, alios retropendulos, quorum splendore  
nimio fulgurante iam et ipsum lumen lucernae vacillabat  
(V.XXII.13-18)

This continues the personification of: "...cuius aspectu lucernae quoque lumen hilaratum increbruit et acuminis sacrilegi novacula praenitebat." (V.XXII.5-7). The prosopopoeia of the lamp draws attention to the crucial part which it plays in bringing on Psyche's hardships:

lucerna illa sive perfidia pessima sive invidia noxia  
sive quod tale corpus contingere et quasi basiare et  
ipsa gestiebat, evomuit de summa luminis sui stillam  
ferventis olei super umerum dei dexterum.  
(V.XXIII.9-13)

It also prepares the way for the personification of the animals and inanimate things which help Psyche with her tasks (see sections on Psyche's tasks).

The lamp, which plays such a prominent role in the Cupid and Psyche story, is also important in the rest of the Metamorphoses. In the tale of Aristomenes, the witches who come to claim the life of Socrates bring a lamp with them (I.XII.9), while Thelyphron has a lamp with him when he guards the corpse (II.XXIV.2 and II.XXVI.9). A lamp is present at Lucius' and Fotis' love-making (II.XI.6), as well as when Lucius the ass has sexual intercourse with a

woman (X.XX.14 and 17). The lamp as an accompaniment to love-making is referred to in V.XXIII.13-16:

hem audax et temeraria lucerna et amoris vile ministerium,  
ipsum ignis totius deum aduris, cum te scilicet amator  
aliquis, ut diutius cupitis etiam nocte potiretur, primus  
invenerit.

Lucius' lamp is extinguished when he encounters the wine-skins (II.XXXII.11). Pamphile prophesies the weather by a lamp (II.XI.14), and in III.XXI.9 she mutters a charm to her lamp as part of the ritual to effect her transformation into an owl. In the play in Book X, the little Cupids which attend Venus carry lighted torches: "...velut nuptialis epulas obiturae dominae coruscis praelucebant facibus." (X.XXXII.6-8). The contrast with the conducting of Psyche to the rock for her wedding/funeral is striking: "...taedasque nuptiales, quibus praeluxerant, ibidem lacrimis suis extinctas relinquentes deiectis capitibus domuitionem parant." (IV.XXXV.18-20). Many torches are carried in the procession of Isis (XI.IX), and the priest carries a special kind of lamp:

quorum primus lucernam claro praemicantem porrigebat  
lumine non adeo nostris illis consimilem, quae  
vespertinas illuminant epulas, sed aureum cymbium  
medio sui patore flammulam suscitans largiorem.  
(XI.X.2-6)

Once again, this procession contrasts with the conducting of Psyche to the rock, where all is sadness. When Lucius is initiated he too carries a lamp: "...manu dextera gerebam flammis adultam facem..." (XI.XXIV.3-4).

When Psyche discovers the identity of her lover, his hair is described in some detail (V.XXII.13-17, quoted above). Hair imagery is to be found throughout the Metamorphoses. Lucius describes Isis' hair in XI.III, and in II.VIII he confesses to having an obsession about hair, praising it at length. There are many instances of people tearing their hair out in grief (e.g. Charite, IV.XXIII.19, and again in VIII.VIII.18). The priests in the Isis procession have shorn heads (XI.X). Lucius shaves his head for his final initiation (XI.XXVIII.26-27), and thereafter keeps it shorn (XI.XXX.19-20).

The picture of Psyche bending over the sleeping Cupid is quite unlike that of Charite bending over the sleeping Thrasyllus (VIII.XII ff.). Charite blinds Thrasyllus, but Psyche in contrast pricks her finger on one of Cupid's arrows (V.XXIII.1 ff.). (cf. Ov.Met.X.525, where Venus pricks herself on Cupid's arrow). The symbolic significance of Cupid's mythological role is once again at work in the word play: "sic ignara Psyche sponte in Amoris incidit amorem. tunc magis magisque cupidine fraglans Cupidinis..." (V.XXIII.5-6). The participle fraglans recalls the attribute of fire, and the punning on his name continues the pattern of word play on Psyche's name (see section on Psyche's name), while it carries a step further Psyche's unconscious identification of her lover in V.VI.28-29: "'...nec ipsi Cupidini comparo.'"

## Chapter 4

### VENUS

The comparison of Psyche with Venus is the reason for Venus' jealousy and her persecution of Psyche. Psyche's admirers worship her "...ut ipsam prorsus deam Venerem..." (IV.XXVIII.2-3), and rumour has it that she is "...Venerem aliam..." (IV.XXVIII.9). In the same way, Lucius compares his mistress Fotis with Venus: "...laciniis cunctis suis renudata crinibusque dissolutis ad hilarem lasciviam in speciem Veneris..." (II.XVII.16-17). The comparison of a mortal woman with a goddess is a common theme. For example, the beauty of Chione caused rivalry between her and Diana (Ov.Met.XI), while Hera cast Sida into Hades because she rivalled herself in beauty (Apoll.I.IV.3). In Plautus' Rudens (421), a beautiful girl is compared to Venus. By making use of this kind of comparison, Apuleius links the story of Cupid and Psyche to the main narrative.

In both the comparison of Psyche with Venus, and of Fotis with Venus, reference is made to Venus' origins: "...quam caeruleum profundum pelagi peperit et ros spumantium fluctuum educavit..." (IV.XXVIII.5-6), and "...quae marinos fluctus subit..." (II.XVII.17-18). This serves to establish Venus in her mythological role as the Goddess of Love and of Beauty, who sprang from the sea. In fact, Apuleius employs sea imagery frequently in his descriptions of Venus. For example, in the ecphrasis in IV.XXXI he depicts her as returning to the sea, accompanied by a host of attendants who are associated with the sea (Nereids, Portunus, Palaemon, Tritons). Venus "...proximas oras reflui litoris petit plantisque roseis vibrantium fluctuum summo rore calcato..." (IV.XXXI.13-14). She is still residing in the sea when the sea-mew comes to tell her of her son's misdemeanours:

tunc avis peralba illa gavia, quae super fluctus marinos  
pinnis natat, demergit sese propere ad Oceani profundum  
gremium. ibi commodum Venerem lavantem natantemque

propter assistens indicat...

(V.XXVIII.8-12)

On hearing the news, she "...emergit e mari..." (V.XXIX.11) to go and upbraid her son, and after giving him a good talking-to she "...concito gradu pelago viam capessit." (V.XXXI.22-23). Venus' maritime origins are also referred to in II.VIII.2-3: "...mari edita, fluctibus educata...", while in the pantomime in Book X she wears "...amictus caeruleus, quod mari remeat." (X.XXXI.6). The picture of Venus emerging from the sea to seek Jupiter's help (VI.VI-VII) is reminiscent of Thetis leaving the sea to seek the aid of Zeus in the Iliad (I.496 ff.).

In passing, it is interesting to note that the sea features prominently in the story of Cupid and Psyche (cf. Nethercut, p. 112). In IV.XXIX.12-13: "...multi mortalium longis itineribus atque altissimis maris meatibus..." come to admire Psyche's beauty, while the sisters have to cross the sea in order to visit her in her divine palace: "sed iam pestes illae taeterrimaeque Furiae anhelantes vipereum virus et festinantes impia celeritate navigabant." (V.XII.20-1); "...de navibus scopulum petunt..." (V.XIV.8); "...conscensis navibus abeunt." (V.XXI.8). They also cross the sea to meet, as they think, Cupid, but in fact to meet their death: "...statim navem ascendit..." (V.XXVII.14). But the most powerful image of the sea occurs in V.XXI.10, where Psyche "...aestu pelagi simile maerendo fluctuat...". This image acquires greater significance in view of Venus' connection with the sea: Venus, the agent of Psyche's miseries.

The sea features in Lucius' escape. He rests on the beach at Cenchrae (X.XXXV) after escaping from the festival, and just before his prayer to Isis. (The following day, the procession of Isis comes to this exact spot, cf. XI.XVI.) Before his prayer, Lucius purifies himself by bathing in the sea seven times (XI.I.24-25), and he bathes once again in the sea after Isis has replied to his prayer (XI.VII.13). Isis rises from the sea in reply to his prayer: "...et ecce pelago medio venerandos diis etiam vultus attollens emergit divina facies

..." (XI.III.29-1). The Festival of Isis, during which Lucius regains his human shape, takes place at the beginning of the new sailing season.

A final comparison between Fotis and Venus occurs in III.XXII: "'...ut meae Veneri Cupido pinnatus adsistam tibi.'" (28). This reinforces the mythological role of Venus as the mother of Cupid. Further evidence of the mythological role of Venus is to be found in VI.VI, where mention is made of the chariot which her husband Vulcan made her. The chariot is drawn by doves, and sparrows fly behind her. Both these birds are sacred to the Goddess of Love and Beauty (cf. Prop. III.III.31: "et Veneris dominae volucres, mea turba, columbae".)

At the beginning of the Cupid and Psyche story, in her indignation at being compared to Psyche, Venus makes reference to Paris' judgement of her as the most beautiful goddess: "'frustra me pastor ille, cuius iustitiam fidemque magnus comprobavit Iuppiter, ob eximiam speciem tantis praetulit deabus.'" (IV.XXX.13-15). This mentioning of the judgement of Paris increases the irony of the story, since Venus bribed Paris by promising him the most beautiful woman.

The enacting of the judgement of Paris in Book X links the tale of Cupid and Psyche with the Metamorphoses as a whole. Venus' appearance in the performance is described as follows:

super has introcessit alia, visendo decore praepollens,  
gratia coloris ambrosei designans Venerem, qualis fuit  
Venus, cum fuit virgo, nudo et intecto corpore perfectam  
formonsitatem professa...

(X.XXXI.24-27)

The participle praepollens recalls the description of Psyche, whose beauty is "...tam praecipua, tam praeclara..." (IV.XXVIII.20) that it surpasses everyone else's, "...nec exprimi ac ne sufficienter quidem laudari sermonis humani penuria poterat." (IV.XXVIII.21-22). As is to be expected, Venus' formonsitas is emphasised here, just as Psyche's is in IV.XXVIII, and that of Fotis in Book II (cf. IX and XVII). Here in Book X a conscious effort is being made to emulate Venus, whereas Psyche and Fotis are not consciously trying

to vie with Venus.

The phrase "...gratia coloris ambrosei..." (X.XXXI.25) anticipates XI.IV when Isis appears to Lucius: "pedes ambroseos tegebant soleae palmae victricis foliis intextae." (9-10). It is also a reminder of the cup of ambrosia which Psyche is given to drink in order to effect her deification (VI.XXIII).

Venus is accompanied in the play by a troupe of little Cupids (X.XXXII), another reminder of her mythological relationship with Cupid, which has importance in the story of Cupid and Psyche. In addition, she is attended by "...hinc Gratiae gratissimae, inde Horae pulcherrimae..." (X.XXXII.9). These are the same companions as Lucius attributes to her in II.VIII.4: "...omni Gratiarum choro stipata...". In the Cupid and Psyche story, however, she is attended by Nereids, Portunus, Palaemon and Tritons (IV.XXXI), and by birds in VI.VI. The happy throng around Venus in X.XXXII.2: "...circumfuso populo laetissimorum parvulorum..." can be contrasted with the funeral procession which accompanies Psyche to her wedding/funeral (IV.XXXIV.18-21. cf. section on the discovery of Cupid's identity).

At the end of the play, Venus dances with joy at Paris' judgement: "...Venus vero gaudens et hilaris laetitiam suam saltando toto cum choro professa est." (X.XXXIV.27-29). Her movements to entice Paris (X.XXXII.14 ff.) recall the movements of Fotis in II.VII.20-23. Venus also dances at the end of the story of Cupid and Psyche: "...Venus suavi musicae suppari gressu formosa saltavit..." (VI.XXIV.21-22). "...scaena sibi sic concinnata..." (VI.XXIV.22-23) is a foreshadowing of the scaena in Book X (cf. X.XXXII.2 and X.XXXIV.26).

In II.VIII.5-6 Lucius describes Venus as "...cinnama fragrans et balsama rorans...". In the story of Cupid and Psyche, when she returns from a wedding banquet to check whether Psyche has successfully performed her first task, Venus is

"...fragrans balsama..." (VI.XI.6). Balsam plays a part in the final scene of the Cupid and Psyche story:

"...Gratiae spargebant balsama..." (VI.XXIV.19-20), as well as in XI.IX, when the road is sprinkled with balsam in the procession, prior to Lucius' transformation back into a man: "...et geniali balsamo guttatim excusso conspergebant plateas..." (4-5). This suggests a link between Psyche's metamorphosis and that of Lucius, and hence that she to some extent symbolises Lucius. It also, of course, suggests a link between Isis and Venus (see below).

There are two instances in the tale of Cupid and Psyche where the name Venus is used to convey, not the goddess herself, but the emotion which she represents, namely, love, or, more accurately, sexual love (cf. Ap.Apol.XII). In V.VI Cupid is softened by the power of love: "vi ac potestate Venerii susurrus invitus succubuit maritus..." (4-5). The symbolism operating here adds a touch of irony to the story. Cupid has disobeyed his mother's orders and is working in opposition to her plan; yet at the same time Venus, through the power of love, is working against Cupid's wishes by causing him to give in to Psyche's requests because of his love for her.

In the second instance, military imagery is employed by Apuleius to delineate the relationship between Psyche and Cupid: "nox aderat et maritus advenerat priusque Veneris proeliis velitatus altum soporem descenderat." (V.XXI.17-19). Once again, the association of Venus, the Goddess of Love, evoked by the use of Veneris rather than amoris, at a point just before Psyche is about to discover the identity of her lover, is a reminder of Venus' power, both as a malevolent goddess and as a symbol of love.

There are many precedents for Venus' malignant behaviour, causing people to fall in love, e.g. Helen, Medea, Pasiphaë, and Ariadne. Just as it is Venus' wrath which here provokes her to order Psyche to fall in love with the basest human being, so it was her anger which incited her to

make Phaedra fall in love with Hippolytus, who had scorned Venus. In Medea's case, Aphrodite enlisted the help of her son to make Medea fall in love with Jason. In the same way, she requested the help of Cupid, who shot his arrow at Pluto, to make him fall in love with Proserpina.

It is possible to interpret Ceres' words to Psyche in VI.II on both the literal and the symbolical level: "'totum per orbem Venus anxia disquisitione tuum vestigium furens animi requirit...'" (21-22). On the one hand, Venus, the Goddess of Love, in her wrath is looking for Psyche in order to seek revenge. On the other hand, love is hounding Psyche in the sense that she cannot rest until she is reunited with Cupid.

The number of times that the name Venus is used to convey sexual love in the Metamorphoses as a whole is far greater than in the story of Cupid and Psyche, probably because Venus herself is a character in the story. Thus amor is the word most frequently used in the tale. In contrast, Venus is used five times in describing the relationship between Lucius and Fotis, while amor is not used at all. This would appear to indicate an attempt on the part of Apuleius to prevent confusion in the minds of his readers. In the Cupid and Psyche tale he uses amor, since he uses Cupido in preference to Amor as the name of his hero, while in the rest of the Metamorphoses he favours Venus, since the risk of confusion with the goddess is not so great. By using the name Venus to convey sexual love, Apuleius establishes a link between the story of Cupid and Psyche and the rest of the work, while at the same time stressing the theme of love, which runs throughout the Metamorphoses.

The military imagery employed in V.XXI is reminiscent of the love-battles between Lucius and Fotis. In II.XV Fotis has prepared Lucius' bed-chamber for their love-making:

"...lagoena iuxta orificio caesim deasceato patescens facilis hauritu, prorsus gladiatoriae Veneris antecenia." (15-17).

Other instances of military images used in connection with

the relationship between Lucius and Fotis are: "...ex animo proeliabor." (II.X.22), and "...amatoriae militiae..." (II.XVIII.20). The metaphor is taken up again in IX.XX, in the description of Arete and Philesietaerus: "commodum novis amplexibus Amori rudi litabant, commodum prima stipendia Veneri militabant nudi milites..." (23-24). This type of metaphor is a common one in literature, cf. Ov. Am. I. IX. 1-3:

Militat omnis amans, et habet sua castra Cupido;  
Attice, crede mihi, militat omnis amans.  
quae bello est habilis, Veneri quoque convenit aetas.

See also Prop. III. XX. 20: "dulcia quam nobis concitet arma Venus!" and IV. I. 137: "militiam Veneris blandis patiere sub armis"; Tib. I. I. 75-76: "hic ego dux milesque bonus: vos, signa tubaeque/ ite procul, cupidinis vulnera ferte viris" and I. X. 53: "sed veneris tunc bella calent...". (See section on Cupid's warnings.)

Isis plays a key role in Lucius' metamorphosis into a human being, and in his subsequent life. Lucius calls upon her in XI. II to help him, calling her by various names, including Venus:

seu tu caelestis Venus, quae primis rerum exordiis  
sexuum diversitatem generato Amore sociasti et aeterna  
subole humano genere propagato nunc circumfluo Paphi  
sacrario coleris...

(7-10)

In her reply to his prayer, Isis identifies herself in the following way:

En adsum tuis commota, Luci, precibus, rerum naturae  
parens, elementorum omnium domina, saeculorum progenies  
initialis, summa numinum, regina manium, prima caelitum,  
deorum dearumque facies uniformis, quae caeli luminosa  
culmina, maris salubria flamina, inferum deplorata  
silentia nutibus meis dispenso: cuius numen unicum  
multiformi specie, ritu vario, nomine multiiugo totus  
veneratur orbis. inde primigenii Phryges Pessinuntiam  
deum matrem, hinc autocthones Attici Cecropeiam Minervam,  
illinc fluctuantes Cyprii Paphiam Venerem, Cretes  
sagittiferi Dictynnam Dianam, Siculi trilingues Stygiam  
Proserpinam, Eleusini vestustam deam Cererem, Iunonem  
alii...

(XI. V. 12-24, my underlining)

There is a very close parallel to Venus' words in IV. XXX:  
"en rerum naturae prisca parens, en elementorum origo  
initialis, en orbis totius alma Venus..." (7-8). In addition,

there are echoes from the dedication to Venus at the opening of Lucretius' poem:

Aeneadam genetrix, hominum divumque voluptas,  
 alma Venus, caeli subter labentia signa  
 quae mare navigerum, quae terras frugiferentis  
 concelebras, per te quoniam genus omne animantum  
 concipitur visitque exortum lumina solis:  
 te, dea, te fugiunt venti, te nubila caeli,  
 adventumque tuum, tibi suavis daedala tellus  
 summittit flores, tibi rident aequora ponti  
 placatumque nitet diffuso lumine caelum.

(I.1-9)

The fact that so many different deities, including Juno and Ceres, are telescoped into the one deity, Isis, implies that the type of religion operating here is different from that in the tale of Cupid and Psyche. In the Cupid and Psyche story, the gods and goddesses are playing their traditional mythological roles, whereas the appearance of Isis in Book XI signifies a meaningful, personal kind of religious experience. The existence of Venus, Juno and Ceres as separate deities is very important to the plot of the story of Cupid and Psyche, not to mention the pantomime in Book X depicting the judgement of Paris.

However, the fact that Isis uses almost the exact words of Venus establishes a link between the Cupid and Psyche tale and the rest of the Metamorphoses, between the fortunes of Psyche and those of Lucius. In the story of Cupid and Psyche, Venus, by virtue of her great power ("...orbis totius alma Venus..." IV.XXX.8) brings a great deal of suffering into Psyche's life. Lucius' misfortunes are brought upon himself not only as a result of his curiositas, but also through his sexual entanglement with Fotis. But in Book XI, Isis, by virtue of her power ("...elementorum omnium domina...summa numinum..." XI.V.13-14), rescues Lucius from his hardships.

In II.XI.2-3 Liber is the companion of Venus: "'Veneris hortator et armiger Liber advenit ultro.'" , while in III.XX wine is once again an accompaniment to the love-making of Lucius and Fotis. As Terence says, "sine Cerere et Libero friget Venus" (Eun.732). Bacchus is present at the wedding

of Cupid and Psyche: "...ceteris vero Liber ministrabat..." (VI.XXIV.18), and in VIII.VII Charite worships him in her grief at the death of her husband, Tlepolemus. But he does not feature again, not even in Book X in the pantomime about the judgement of Paris, although at the end of the play a fountain of wine spurts out (X.XXXIV.1).

## Chapter 5

### JUPITER

Jupiter plays a significant part only at the end of the story (VI.XXIII ff.). He appears once before then, but his presence is so brief that he cannot be said to have any influence over Psyche's fortunes at this stage. Venus visits him in VI.VII in order to borrow his messenger Mercury. At first sight, his lending of Mercury to her may appear to be an implicit sanction of Venus' treatment of Psyche, but this is not the case, because Venus does not tell him why she requires Mercury's services. Jupiter's presence here, as far as the furthering of the plot is concerned, is necessary because Venus must obtain his permission to employ Mercury, for, as she says to Mercury: "'frater Arcadi, scis nempe sororem tuam Venerem sine Mercuri praesentia nil unquam fecisse..." (VI.VII.5-7).

The lofty epic tone of Jupiter's response to Venus' request: "nec rennuit Iovis caerulum supercilium." (VI.VII.3) continues the atmosphere of majesty created in the previous chapter by the description of Venus' preparations to visit Jupiter's heavenly abode. It is also consistent with the very brief references that have been made to him in the story so far. Venus, recalling the judgement of Paris, names him "...magnus...Iuppiter..." (IV.XXX.14), and in V.I.10-12 we are told that Psyche's palace is so impressive "...ut equidem illud recte videatur ad conversationem humanam magno Iovi fabricatum caeleste palatium."

However, in his second appearance in the story, when Cupid approaches him to intervene in Venus' malevolent behaviour towards Psyche (VI.XXIII), the other side of Jupiter's traditional mythological nature is sketched. His description of himself as an inveterate amorist undercuts the image of his majesty. The fact that he is talking to

the God of Love himself, the agent of his sexual passions, and the fact that Cupid is himself "...amore nimio peresus..." (VI.XXII.1) makes the scene humorous.

The reference to Jupiter's countless amorous escapades is in keeping with the general sexual theme of the Metamorphoses, while his enumeration of the various shapes he has changed into in order to win over the objects of his passions reinforces the theme of metamorphosis (cf. Ov.Met. VI.103 ff. for a list of Jupiter's shapes and love-affairs).

The legalistic terminology which Jupiter uses in his speech to Cupid adds to the humour of the scene. He tells Cupid that the respect due to him has been "...concessu deum decretum..." (VI.XXII.7). Just as Juno was constrained by the Roman law regarding runaway slaves (VI.IV), so Jupiter is answerable to the Julian law concerning adultery: "...contraque leges et ipsam Iuliam disciplinamque publicam turpibus adulteriis existimationem famamque meam laeseris..." (VI.XXII.10-12).

Jupiter's admission that his heart, which controls all the elements, is at the mercy of Cupid's arrows, is highly ironical, and further undermines his image as mighty chief of the gods. In addition, it is a statement about the respective powers of Cupid and of Jupiter. Jupiter may be magnus, but in the field of love Cupid supersedes him. His words: "...istud pectus meum, quo leges elementorum et vices siderum disponuntur, convulneraris assiduis ictibus..." (VI.XXII.8-10) echo Venus' speech in IV.XXX. 7-8: "...en rerum naturae prisca parens, en elementorum origo initialis, en orbis totius alma Venus...". Once again, this is an indication of the relationship between Venus and Jupiter. She is the original source of the elements, but he has the final say over their workings. This anticipates Jupiter's taking control of Psyche's fortunes. Venus must in the end submit to Jupiter's superior power and agree to accept her rival as her son's wife (just as Hera must submit to Zeus in Il.I.568-569).

These same words of Jupiter foreshadow Isis' words in her reply to Lucius' prayer: "'...elementorum omnium domina...'" (XI.V.13). Just as Jupiter is the one who sets things right for Psyche, so it is Isis who rescues Lucius from his misfortunes. Jupiter only plays a part at the end of the story of Cupid and Psyche, just as Isis only features in the final book of the Metamorphoses. But Jupiter is a fallible, remote, god of mythology, human in his susceptibility to his sexual passions, whereas Isis' intervention represents a very personal experience for Lucius (see chapter on Venus). Psyche's transformation is much simpler than Lucius' return to human shape (see section on Psyche's deification). Jupiter's part in it, though vital, is less far-reaching than Isis' part in Lucius' metamorphosis, since he dedicates his life to her. Isis' words in XI.V indicate that her influence encompasses and surpasses the power of Jupiter (see chapters on Venus, and on Juno and Ceres). In the Cupid and Psyche story, Lucius' experiences are projected into the world of mythology. Jupiter's intervention in the fortunes of Psyche foreshadows that of Isis in the life of Lucius. The outcome of the story must offer some hope for Lucius the ass who overhears it.

The parody of Roman senatorial procedure continues in the following chapter: "Sic fatus iubet Mercurium deos omnes ad contionem protinus convocare ac, si qui coetu caelestium defuisset, in poenam decem milium nummum conventum iri pronuntiare." (VI.XXIII.20-23). Jupiter opens his address to the assembled deities with: "'Dei conscripti Musarum albo...'" (25), and assures Venus: "'iam faxo nuptias non impares, sed legitimas et iure civili congruas.'" (7-8). His speech to the deities is humorous, in view of his own adulterous tendencies: "'cuius primae iuventutis caloratos impetus freno quodam cohercendos existimavi; sat est cotidianis eum fabulis ob adulteria cunctasque corruptelas infamatum.'" (26-1).

Once Cupid has obtained Jupiter's aid, the story quickly draws to a light-hearted close (see section on Psyche's

deification), with the inhabitants of Olympus celebrating the wedding of Cupid and Psyche. The scene is reminiscent of the end of the first book of the Iliad (I.596 ff.). Notwithstanding his many mistresses, it is appropriate that Jupiter's partner is Juno, since she is the protectress of marriage (see chapter on Juno and Ceres). She and Jupiter are a complementary accompaniment to the bridal pair. Liber is an appropriate guest (see chapter on Venus), while no wedding is complete without the Musae, Gratiae, and Horae. Even Apollo, whose oracle foreboded such evil for Psyche (IV.XXX), plays his lyre at the wedding.

## Chapter 6

### JUNO AND CERES

Juno and Ceres make their first appearance in V.XXXI, where they attempt to put in a good word for Cupid after Venus has upbraided him, having heard from the sea-mew of his misdemeanours. Their mythological attributes are not mentioned, and they are not distinguished from each other: "sed eam protinus Ceres et Iuno continuantur visamque vultu tumido quaesiere..." (26-27); "Tunc illae non ignarae, quae gesta sunt, palpare Veneris iram saevientem sic adortae..." (5-6). The result is that they do not assume any kind of individual identity, but rather represent a benevolent force in the story, just as Psyche's sisters represent a malevolent power (cf. section on Cupid's warnings). Venus sees them as appeasers of her anger: "'oportune', inquit, 'ardenti prorsus isto meo pectori violentiam scilicet perpetraturae venitis.'" (29-1). However, it is clear that their power is ineffective in the presence of the extensive power of Venus, and their attempts at pacifying her are unsuccessful: "...Venus indignata ridicule tractari suas iniurias..." (21-22).

Moreover, Apuleius tells us that their reason for siding with Cupid is their fear of him, rather than a sincere compassion for Psyche: "Sic illae metu sagittarum patrocinio gratioso Cupidini, quamvis absentis, blandiebantur." (20-21). As a statement of the extent of Cupid's power, this foreshadows Jupiter's speech in VI.XXIII (see chapter on Jupiter).

The confrontation between Juno and Ceres, and Venus paves the way for Psyche's appeal to the former two goddesses, which takes place shortly afterwards. In the first place, it shows them apparently sympathetic to Psyche, while, secondly, it anticipates their unwillingness to help Psyche.

They are depicted as primarily concerned with their own safety, anxious not to get into trouble with either Cupid or Venus. Apuleius' delineation of Juno and Ceres is in the same vein as his handling of the other gods, notably Venus and Jupiter: they are humorously human in their behaviour.

The language which Ceres and Juno employ in attempting to defend Cupid is in keeping with the sexual theme of the Metamorphoses as a whole: "voluptates" (7); "diligat" (8); "lusus" (13-14); "luxuriam" (14); "amores" (15 and 18); "delicias" (15); "cupidines" (17); "vitiorum" (18).

Ceres' mythological nature is stressed when Psyche approaches her temple and appeals to her for help (VI.I ff.). Since she is the Goddess of Corn, and hence of Fertility, it is appropriate that Psyche, being pregnant, should come to her for help. Her temple contains "...spicas frumentarias in acervo et alias flexiles in corona et spicas hordei. erant et falces et operae messoriae mundus omnis..." (10-13), and Psyche in her prayer refers to her traditional attributes (VI.II). The allusion to "...inluminarum Proserpinae nubtiarum demeacula et luminosarum filiae inventionum remeacula..." (11-12) foreshadows Psyche's own trip to and return from the Underworld (VI.XX-XXI. cf. section on Psyche's fourth task), while the images of light and dark are in keeping with the light and dark imagery which occurs throughout the story (see chapter on Cupid).

Ceres retains her benevolent attitude in her second appearance in the story: "Haec eam sollicite seduloque curantem Ceres alma deprehendit..." (VI.II.19-20), but once again she is influenced by selfish motives. She is afraid to oppose Venus' wishes. Ov. Met. III.336 and XIV.784 indicate that one deity cannot go against the wishes of another. Besides, it is Psyche's fate that she must undergo hardships at the hands of Venus.

Ceres plays no further part in the story of Cupid and Psyche.

As mentioned in the chapter on Venus, she is identified with the goddess Isis in XI.II and XI.V. Isis encompasses and transcends all the powers which the deities in the story of Cupid and Psyche represent.

Psyche's appeal to Juno is appropriate, in view of her role as the guardian deity of women, especially since Psyche is pregnant. As Psyche says: "'quod sciam, soles praegnatibus periclitantibus ultro subvenire.'" (VI.IV.15-16). Psyche's prayer locates Juno in her mythological role: "'Magni Iovis germana et coniuga..." (6); "'omnis occidens Lucinam appellat..." (13); "'...Iuno Sospita..." (14). (cf. Verg. Aen.I.46-47: "...regina Iovisque/ et soror et coniunx...")

But circumstances prevent Juno from helping Psyche, just as Ceres was unable to give aid. The fact that such an important deity as Juno is bound by a Roman law adds a touch of humour to her portrayal: "'tunc etiam legibus, quae servos alienos perfugas invitis dominis vetant suscipi, prohibeor.'" (VI.IV.22-24). This reference to the law anticipates Jupiter's use of legalistic terminology in his speech to Cupid (VI.XXII. cf. chapter on Jupiter).

Juno refuses to oppose the will of Venus, whereas previously, when the judgement of Paris took place, she and Venus were rivals. This rivalry between Juno and Venus is a variation of the rivalry between Psyche and Venus, and provides another reason for the appropriateness of Psyche's appeal to Juno. Juno is depicted as Venus' rival in X.XXX in the pantomime of the judgement of Paris. In X.XXXIV.25-27 "...Iuno quidem cum Minerva tristes et iratis similes e scaena redeunt, indignationem repulsae gestibus professae...", whereas in V.XXXI it is Venus who is "...indignata..." (21).

Juno's attendance at Psyche's wedding is appropriate, since she is the goddess of women (especially pregnant women - Iuno Lucina), and the foundress of marriage. Ceres' presence is not specifically stated, but it is presumed that she is included in the "...ordinem toti dei." (VI.XXIV. 16).

Like Ceres, Juno is identified with Isis in XI.V, although Lucius does not mention her in his prayer in XI.II. Such considerations as family ties and relationships between deities, which are of such significance in the story of Cupid and Psyche, lose their importance as the individual identities of the various gods and goddesses become subsumed by the all-embracing power of Isis.

To conclude, the importance of Ceres and Juno in the story of Cupid and Psyche lies in their enhancement of the mythological setting and in their representation, although futile, of the force of good. Apuleius' light-hearted handling of them is consistent with his general treatment of the deities in the story. Although the story of Cupid and Psyche has a serious purpose in that it projects the experiences of Lucius into the world of mythology, its importance as a diversion for Charite, providing hope that her plight may be similarly resolved, and as entertainment for the reader, must not be underestimated.

## Chapter 7

### PAN

Apart from enriching the mythological setting of the story of Cupid and Psyche by his presence, Pan's amorous relationship with Echo is in keeping with the sexual theme of the Metamorphoses, paralleling the relationship between Psyche and Cupid, and between Lucius and Fotis. Also, his goatish shape: "hircuosus deus..." (V.XXV.25) corresponds with the shape of Lucius the ass.

It is possible that Apuleius chose Echo rather than Syrinx as the companion of his Pan in order to complement the picture of Jupiter in VI.XXII, since the mythological story is that she kept Juno occupied while Jupiter was being unfaithful to her.

Just as Juno and Ceres know about Cupid's actions (V.XXXI.5), so Pan has knowledge of Psyche's plight: "...utcumque casus eius non inscius..." (V.XXV.26). Ceres and Juno try to appease Venus (see chapter on Juno and Ceres); in the same way, Pan soothes Psyche: "...permulcet verbis lenientibus" (27). In view of his love for Echo and Syrinx, both of whom deserted him, Pan is the appropriate one to advise Psyche, who has been deserted by Cupid (see section on Psyche's fourth task):

ergo mihi ausculta nec te rursus praecipitio vel ullo  
mortis accersitae genere perimas. luctum desine et  
pone maerorem precibusque potius Cupidinem deorum  
maximum percole et utpote adolescentem delicatum  
luxuriosumque blandis obsequiis promerere.

(V.XXV.5-9)

Pan's function is also to further the plot, since it is his words that goad Psyche to carry on, and to seek revenge on her sisters. Having performed his function, he disappears from the story, and, indeed, from the Metamorphoses.

## Chapter 8

### CONCLUSION

Apuleius has inserted the story of Cupid and Psyche into his Metamorphoses not merely to entertain his reader, although it certainly has a high entertainment value, but to add an extra dimension to the experiences of Lucius. Not every detail of the tale corresponds with every detail of Lucius' life, but it is similar in its essentials.

The Judaeo-Christian Greek use of the word psyche to mean "oneself" implies that Psyche is a symbol of Lucius. She has the same character traits of simplicitas and curiositas, which, as in Lucius' case, lead to adventures and hardships. Neither heeds the warnings they are given, and both begin their wanderings as a result of their curiosity and their sexual desires. Both are deprived of love, and in both cases their wanderings involve a quest for safety. Psyche seeks to be reunited with Cupid, while Lucius seeks to regain his human shape. Both are rescued through the intervention of a deity, Jupiter in Psyche's case, and Isis in Lucius' case. Both undergo metamorphosis, Psyche being deified, and Lucius being transformed back into a man.

Cupid's presence is appropriate to the sexual theme of the Metamorphoses. The initial gulf between his roles provides entertainment for the reader in the form of dramatic irony, while his warnings to Psyche indicate the role of Fortuna in her life. His stress on Fate, and the military imagery which he employs in making this emphasis, link Psyche's experiences with those of Lucius. The light and dark imagery which Apuleius uses to describe Cupid establishes another link between the Cupid and Psyche story and the life of Lucius.

Venus plays a major role in Psyche's sufferings, but it is

Psyche's sisters, rather than Venus, who can be said to be instruments of Fate. Before Lucius is changed into an ass, he compares his mistress Fotis with Venus. At the end of the Metamorphoses Isis identifies herself with Venus, in addition to many other deities, thus implying a connection between Lucius and Psyche. Sea imagery is employed to establish this link. The use of the name Venus to signify sexual love rather than the goddess herself strengthens the symbolic implications of the story, while the military imagery implies a parallel between the relationship of Psyche and Cupid, and that of Lucius and Fotis.

Jupiter intervenes in Psyche's fortunes, just as Isis saves Lucius. His amorous escapades make him a suitable character to be included in the story.

Juno and Ceres represent a benevolent, but ineffective, force in the story. They too are identified with Isis at the end of the Metamorphoses. Their presence is thus further evidence for a symbolical interpretation. Pan's presence is in keeping with the sexual theme of the work.

The story of Cupid and Psyche is not an allegory, but it is symbolic, in the sense that it is a reflection of Lucius' experiences. Psyche is a symbol of Lucius to the extent that her life parallels that of Lucius.

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ANNOTATED BIBLIOGRAPHY

Grimal, P. Apuleé. Métamorphoses (IV,28 - VI,24). Le Conte d'Amour et Psyché. Presses Universitaires de France, 1963.

The Introduction is invaluable for its synopsis of the main interpretations of the story of Cupid and Psyche, namely those of Fulgentius, Friedländer, Swahn, Reitzenstein, Jahn, Helm, and Cumont.

Like Purser (see below), Grimal in his commentary is mainly concerned with linguistic features. The works of Grimal and Purser complement each other, since Purser interprets the story of Cupid and Psyche literally as a fairy tale, whereas Grimal regards Psyche as a symbol of the human soul: "Psyché symboliserait l'âme humaine, séparée brutalement, par l'incarnation, du monde des essences, et éprouvant le besoin confus de le retrouver." (p. 20).

I am indebted to Grimal for drawing attention to the relationship between Cupid and Fate (pp. 53 and 63), and for his comments on sleep and death (pp. 132-133), and on legal language (pp. 134 and 136); also for his citation of other visitors to the Underworld (p. 129).

Grimal has provided the following parallels within the Metamorphoses:

<u>Cupid and Psyche</u>	<u>Metamorphoses</u>	<u>Grimal</u>
IV.XXX.7	XI.V.12-13	38
V.XXII.13	XI.XXII.1-2	79
V.XXII.17	XI.I.2	80
VI.XVIII.1	XI.VIII.19	126
VI.XX.16	XI.VIII.19	131

The following parallels from other literature were also

obtained from Grimal:

<u>Cupid and Psyche</u>	<u>Parallel</u>	<u>Grimal</u>
V.XVII.18	Verg. <u>Geor.</u> III.421 and 430	72
V.XXIII.3	Ov. <u>Met.</u> X.526	81
VI.VIII.1	Lucr.IV.1283	109
VI.XVII	Arist. <u>Ran.</u> 127	124
VI.XVIII.19	Apoll.II.V.12	125
VI.XVIII.23-24	Verg. <u>Aen.</u> VI.420	126
VI.XVIII.6	Verg. <u>Aen.</u> VI.413	127
VI.XVIII.13-15	Verg. <u>Aen.</u> VI.370	128
VI.XXII.12ff.	Ov. <u>Met.</u> VI.114	135

Purser, L.C. The Story of Cupid and Psyche as related by Apuleius. George Bell and Sons, 1910.

Purser's commentary on the story of Cupid and Psyche is prefaced by an Introduction containing chapters on "The Life and Writings of Apuleius", "The Story of Cupid and Psyche", "The Style and Language of Apuleius", and "The Manuscripts and Editions".

Although he is not concerned with the place of the story in the Metamorphoses as a whole, Purser does refer briefly to the whole work in his chapter on the life and writings of Apuleius. However, his assessment of Book XI is somewhat superficial:

Probably the eleventh book is a tribute to the respectability and religious feelings of Roman society, and based on certain temporary emotions which Apuleius may have experienced himself. The last book would then have made amends for the reprehensible nature of some of the stories, and "given a face" to the work, which in its essence and intention was nothing more than a series of amusing and frivolous stories.

(p. xxi)

The chapter ends with a brief synopsis of Apuleius' other works.

Purser's interpretation of the story of Cupid and Psyche is summed up in Chapter Two: "The story is to be regarded rather as a mere fairy-tale, tricked out with all the airs and graces of Apuleian style." (p. xliv). Apart from recounting two fairy stories whose themes are similar to that of the Cupid and Psyche story, namely, the tale of Urvasi and Pururavas (p. xlvi ff.), and the tale of Tulisa (p. xlvii ff.), Purser gives no evidence to prove that Apuleius had access to any fairy stories of this type, or that these fairy tales were in existence before the time of Apuleius in the area where he lived (Madaura). Purser interprets the whole story as a fairy tale, hence, for example, he sees Venus as the traditional "persecuting Queen" (p. lvii) of fairy tales. His bias towards fairy tales causes him to underplay the significance of Fortuna in the story (cf. pp. 1x and 25).

Purser's chapters on Apuleius' style, and on the manuscripts are not directly relevant to the present topic under discussion, nor are his appendices on "Milesian Tales", "Allegorical Explanations of the Tale", or "The Poems of Meleager on Love and the Soul".

Although the commentary is mainly concerned with language and style, it is invaluable in providing parallels from other literature. In particular, Purser has provided the following references:

<u>Cupid and Psyche</u>	<u>Parallel</u>	<u>Purser</u>
IV.XXX.7	Lucr.I.1ff.	5
V.XVII.16ff.	Verg. <u>Aen</u> .II.204-211	48
V.XXI.18	Ov. <u>Am</u> .I.IX.1	55
VI.III.20-22	Ov. <u>Met</u> .III.336	82
VI.IV.6	Verg. <u>Aen</u> .I.46	83
VI.IX. ff.	Juv.VI.474	93
VI.XV.5	Verg. <u>Geor</u> .III.439	106
VI.XVII.9-10	Arist. <u>Ran</u> .127ff.	108
VI.XVII. ff.	Verg. <u>Aen</u> .VI.400-418	108

Schlam, C.C. The Curiosity of the Golden Ass. CJ.  
LXIV, 120-125 (1968-69).

Schlam emphasises the unity of the Metamorphoses, which he asserts is achieved through the integration of themes and motifs. One such unifying theme is curiositas, which is examined in this article.

Schlam distinguishes various meanings of curiositas, ranging from intellectual curiosity (eagerness to know) to prying (related to lust).

The article continues with a comparison between the witches and Isis (p. 122), between Lucius and Psyche (on the basis of curiosity), and between Psyche's fourth labour and Lucius' initiation into the Isiac mysteries.

Schlam demonstrates that the theme of curiosity is present throughout the Metamorphoses, including Lucius' adventures after he has heard the story of Cupid and Psyche.

Schlam sees curiosity in the story of Cupid and Psyche as operating in two senses: "...it is connected with both the unsanctified pursuit of the divine and with the illicit revelation of mystic truth." (p. 123). In the final book of the Metamorphoses, "...reverent contemplation is opposed to meddlesomeness..." (p. 125).

Schlam, C.C. The Structure of the Metamorphoses of Apuleius. Ph.D. thesis, Columbia University, 1968.

Chapter One, "The Problem and the Literature", examines the Greek version of the Metamorphoses, and the origins and interpretations of the Cupid and Psyche story. Schlam stresses the connection between the various stories of the Metamorphoses, and affirms the relevance of Book XI to the rest of the work. He points out the

importance of studying the story of Cupid and Psyche within the context of the whole of the Metamorphoses, since it occupies a central position in the work, and is related to the rest of the material by the same themes of curiosity, sex, fortune, and metamorphosis.

Chapter Two on "Composition" provides a summary of Lucius' adventures, and points out the significance of warnings (p. 37).

Chapter Three, "Curiosity", has provided information for my section on Psyche's curiositas, while the discussion of hair and of light and lamps in Chapter Four, "Sex", has also been valuable.

My discussion of the role of Fortuna in the story of Cupid and Psyche has drawn upon Schlam's Chapter Five, "Fortune". The brief final chapter on "Metamorphosis" has not yielded any relevant information.

Smith, W.S. Lucius of Corinth and Apuleius of Madaura: A Study of the Narrative Technique of the Metamorphoses of Apuleius. Ph.D. thesis, Yale University, 1968.

In his Introduction, Smith examines the sources for the Metamorphoses, and discusses Apuleius' narrative technique, outlining two characteristics of his method, namely the limitations of the narrative voice, and the existence of recurring themes. As examples of these themes, he discusses the motif of death and resurrection (p. xxiii), and the theme of dangerous wild animals (p. xxiv).

Chapter One, entitled "Lucius in Hypata", includes discussions of hair imagery (p. 7ff.), and of Lucius' transformation into an ass (p. 23). Smith points out that Lucius' lust for magic and his lust for Fotis are as strong as his curiositas in motivating him in his interest in magic (p. 15). There is a brief mention of

Fortuna at the end of the chapter.

Chapter Two, "Cupid and Psyche", is particularly valuable by virtue of its emphasis on the connection between the story of Cupid and Psyche and the rest of the Metamorphoses. The importance of hair imagery and of the lamp is noted, and there is a discussion of Venus (p. 39 ff.).

Chapter Three, "Venus and Isis", contains a discussion of the pantomime of the Judgement of Paris in Book X. I am indebted to Smith for the link he establishes between Psyche's sleep and that of Lucius (p. 57), for his discussion of hair (p. 59), for his comparison of Isis and Venus (p. 60), and his examination of the power of Isis (p. 64); also for his discussion of the lamp in the procession of Isis (p. 67), and Lucius' shaving of his head (pp. 73-76).

Chapter Four, "The Poor Man from Madaura", and the Appendix on the Prologue of the Metamorphoses, do not contain any relevant information.

Tatum, J.H. Thematic Aspects of the Tales in Apuleius' Metamorphoses. Ph.D. thesis, Princeton University, 1969.

This thesis has been the least useful, but I have drawn upon Tatum's discussion of curiositas (pp. 63 and 68), fortuna (pp. 35,61,87 and 154), salus (pp. 83,85 and 155), pericula (pp. 83 and 155), and serviles voluptates (p. 77).

I am further indebted to Tatum for pointing out the word play on animus and anima (p. 146), and for his reference to simplicitas (p. 152).

Tatum makes a valuable contribution by demonstrating the thematic relevance of the various tales to the final book of the Metamorphoses.

Todd, F.A. Some Ancient Novels. Leucippe and Clitophon, Daphnis and Chloe, The Satiricon, The Golden Ass. Oxford University Press, 1940.

Todd's chapter on "The Golden Ass" is useful as an introductory work to the study of Apuleius' Metamorphoses and the story of Cupid and Psyche. His very readable style brings out the entertainment value of the Metamorphoses. He ends his chapter by quoting I.I.3-4: "lector intende: laetaberis." (p. 140), as a summary of what he believes the function of the Cupid and Psyche story to be, but the quote can be equally well applied as an assessment of his own chapter.

Todd begins his chapter with a synopsis of the life of Apuleius (pp. 102-106), and then goes on to speak of the Greek version (p. 107), and Adlington's translation (pp. 109-110). He summarises the Metamorphoses (pp. 111-113), and comments on the religious ending (p. 113-114). Then follows a discussion of the opening of the work (pp. 114-118), and the story of Telyphron (pp. 118-120). Like Walsh (see below), Todd comments on Apuleius' flair for characterisation, and on the humour of the work (p. 124).

By way of introducing the story of Cupid and Psyche, Todd draws attention to the high number of novelle in the Metamorphoses. Once again drawing from Adlington's translation, he gives a brief synopsis of the story of Cupid and Psyche (pp. 129-131), after which he comments on the portrayal of each of the characters, pointing out the mockery in the treatment of the deities (except for Pan).

On page 138 Todd refers to allegorical interpretations of the story, but disputes that there is any evidence for such an approach. His own view is: "No, this is not an allegory, but an old folk-tale in a new dress, a highly elaborated version of the story of Beauty and the

Beast." (p. 139).

The chapter ends with a brief mention of the influence which Apuleius' Metamorphoses has had on subsequent works of literature.

Walsh, P.G. The Roman Novel. The "Satyricon" of Petronius and the "Metamorphoses" of Apuleius. Cambridge University Press, 1970.

In his chapter on the Metamorphoses, Walsh stresses the patterning of anecdotes and adventures in the work, stating that it is not merely entertainment, but is a fable with a serious moral purpose. There is "...a tension between Milesian ribaldry and Platonist mysticism..." (p. 143).

A schematic comparison of "Lucius or the Ass" and "The Golden Ass" is to be found on page 147, and Walsh continues this with a summary of the Metamorphoses, comparing it with the Greek version. He draws attention to Apuleius' originality, notably with respect to characterisation, and points out the minor inconsistencies which arise as a result of his adaptation of the Greek version.

Walsh discusses the themes of love and magic (p. 152 ff.) which play such an important part in Lucius' downfall, and he points out the ambivalence of the humour and the "serious purport" (p. 158). He compares the work with the Greek love-romances.

After summarising the Metamorphoses, Walsh sets out his interpretation of the work. He sees it as a fable warning against curiosity and the "...entanglements of casual sex and magic." (p. 177). He shows how Lucius disregards several warnings, and points out the part which Fortune plays in Lucius' life, noting the

connection between Isis and seeing Fortune.

The chapter ends with a discussion of Lucius' religious beliefs (p. 182 ff.). Walsh regards the final book of the Metamorphoses as a "...rebuttal of Christian charges and claims." (p. 188).

Walsh emphasises the connection between the story of Cupid and Psyche and the character and wanderings of Lucius. In his chapter "Cupid and Psyche", he points out the relationship between Psyche and Charite, as well as that between Psyche and Lucius. He interprets the story as a "...projection of Lucius' pilgrimage into the world of myth, where the message is clearer for being universalised." (p. 190), although he is careful to point out that not every detail of Psyche's experiences corresponds with Lucius' experiences. Walsh makes a valuable contribution by stressing that the story of Cupid and Psyche must be studied in the context of the Metamorphoses as a whole.

Like Purser (see above), Walsh sees the basic framework of the story as that of a fairy tale, but he also points out Alexandrian influences and motifs of the Greek love-romance.

Pages 200-217 contain a synopsis of the story, in which it becomes clear that Walsh's interpretation is a symbolic one. For example, he speaks of the death of Psyche's sisters as a symbolic sloughing off of Psyche's worldly connections (p. 208), and interprets the presence of Consuetudo, Sollicitudo and Tristities as an indication of "...the symbolic nature of the punishment and of the victim." (p. 212).

Walsh reviews two allegorical interpretations of the story on pp. 218-220, and then proceeds to outline his own interpretation, which is based on Platonist conceptions. The chapter ends with a valuable comparison of Psyche's fourth task and Lucius'

initiation into the Isiac mysteries. Walsh sums up his interpretation as follows:

Viewed as the projection of Lucius' career into the world of myth, the history of Psyche presents a vision of the progress of the human soul alienated from the true reality, yet searching unceasingly for it and being eventually admitted to it by initiation into the mysteries.

(p. 223)