ABSTRACT

The Metamorphoses of Apuleius is written in the first-person singular; the narrator is the fictional character Lucius, who tells his own story. This study seeks to explore certain aspects of the use of this narrative technique. It begins with an examination of the presentation of the hero, both in terms of technique and of content, i.e. information about Lucius. The technique is found to be dramatic; the narrative consists of a series of scenes, presenting Lucius' encounters with other characters. There is little summary or explicit commentary. The point of view is that of the experiencing hero and therefore a response of sympathy is evoked in the reader. The second chapter examines Apuleius' treatment of Lucius' situation after his metamorphosis. It is argued that once he has become an ass the sympathetic attitude towards the hero is tempered by comedy at his expense. The robber episode is then discussed in detail, as it affords an opportunity to examine how Apuleius deals with the restrictive situation of his hero and adapts his mode of narration to the new kind of material. The examination of Books VII-X begins with a discussion of the treatment of Time in the Metamorphoses and its relationship to different kinds of narration. It then goes on to examine the organisation of the material. It is found that in these books the tendency to use summary is more pronounced and that within each episode a certain pattern of narration is used. Chapters V and VI discuss Apuleius' use of two motifs, Fortuna and Curiositas, and their exploitation as a means of diversifying the narrative. In the examination of Book XI it is argued that the purpose and the attitude of the narrator is changed and that this is reflected in both the content of the narrative and the use of summary in its presentation. Chapter VIII is a discussion of the narrative voice used throughout the Metamorphoses. It examines the self-consciousness of the narrator, his attitude towards his task and the reader and the extent to which the illusion of a fictional narrator is maintained. Finally the Metamorphoses is briefly compared with other works of prose fiction in Antiquity, with special attention to Achilles Tatius and Petronius, who both use a first-person narrator.

UNIVERSITY OF ST ANDREWS

NARRATIVE TECHNIQUE IN THE METAMORPHOSES OF APULEIUS

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Declaration

I, Denise Wright, declare that this thesis has been composed by me and that the work of which it is a record has been done by me. It has not been accepted in any previous application for a higher degree in the University of St. Andrews or elsewhere. The research undertaken was a study of certain aspects of the narrative technique in Apuleius' Metamorphoses, with special reference to the use of an 'I' narrator. I was admitted as a Research Student and enrolled as a candidate for the degree of B. Phil. in October, 1971.

I, Martin Smith, hereby testify that this thesis has been composed and written in accordance with the conditions of the Resolution and Regulations of the University of St. Andrews.

INTRODUCTION

The attention paid to the Metamorphoses of Apuleius as a literary work in the ancient world seems to have been scant. There are few references to the work and, when they do occur, the tone is condescending and dismissive, as in the comments of Macrobius and of Severus quoted by Julius Capitolinus,

> ... auditum mulcent vel comoediae quales
> Menander eiusve imitatores agendas dederunt,
> vel argumenta fictis casibus amatorum
> referta quibus vel multum se Arbiter
> exercuit vel Apuleium nonnumquam lusisse
> miramur.
>
> In Som. Scip. I 2, 8

> ... cum ille neniis quibusdam anilibus
> occupatus inter Milesias Punicas Apulei sui
> et ludicra litteraria consenesceret.
>
> Vita Clodii Albini 12,12

or the attention is focused on some non-literary aspect of the work, as in St. Augustine's citation of the Metamorphoses as an example of magical transformation,

> ... sicut Apuleius in libris, quos asini
> aurei titulo inscripsit, sibi ipsi accidisse,
> ut accepto veneno humano animo permanente
> asinus fieret, aut indicavit aut finxit.
>
> De Civ. Dei 18.18

This critical silence increases the isolation of the Metamorphoses. There is no other work of quite the same nature, ~~either~~ in the corpus of either Greek or Latin literature, although certain elements may be related to other genres. The lack of comment and the isolation from a literary tradition means that we have no way of knowing, apart from indications in the text, what were the aims of the author and the expectations of the reader, i.e. what were the accepted conventions framing the work. This lack of clearly defined framework may account for the conflicting attitudes of modern scholars,[1] and the tendency to select one particular aspect of the work as a basis for an interpretation.

The tone of the few comments by ancient writers about the Metamorphoses helps to explain the critical silence; the work was regarded as too trivial and frivolous for any serious consideration: a situation which is paralleled to a certain extent in modern critical attitudes towards the novel, which, according to Professor Warren, display 'a widespread association of the

novel with entertainment, amusement and escape rather than with serious art.'[2] It may be speculated that the Metamorphoses lacked literary respectability and therefore perhaps belonged to a popular subculture. Much of the content of the Metamorphoses would seem to support this placing, as it reflects the staple ingredients of popular taste-eroticism, violence, sentimentality, the supernatural and a type of humour found in novellae. However, the elaborately patterned style which is perhaps the most immediately striking feature of the Metamorphoses clearly presupposes an educated and sophisticated literary response from the audience. The style shares with the content a sensational quality; it is consciously manipulated to dazzle and to shock by its patterned rhythms and its combinations of archaisms and neologisms. This combination of sensational motifs and a highly worked patterned style is found in the works of the decadence of another era, - the Jacobean tragedy. Here too the same strictures about lack of unity have been made, but as Professor Bradbrook[3] has shown the conventions accepted by a contemporary audience and the expectations of a modern audience, or, what is more usual, a modern reader, are quite different. The modern reader's taste and expectations are moulded by the dominant form of the time - the modern novel, and there is a tendency to carry over these expectations into an area where they are not relevant. The tendency is more pronounced when that area seems to border on that of the modern novel, and has certain elements in common with it, both in content and technique - as in the case of the Greek romances, the Satyricon and the Metamorphoses.

The effects of the conventions of the modern novel on modern interpretations of the Metamorphoses are obvious; there is a tendency to search for signs of character development in the protagonist, brought about by the educative power of experience;[4] there is a tendency to look for a thematic unity structuring and ordering the whole work.[5] Both these expectations are disappointed. Despite Lucius' statement,

> . . . nam et ipse gratas gratias asino meo
> memini, quod me suo celatum tegmine variisque
> fortunis exercitatum, etsi minus prudentem,
> multiscium reddidit.
>
> IX. 13

his attitude to his adventures in Book X, the emphasis on his

sensuality do nothing to support the concept of character development: Lucius in Book X, as in the earlier books, is a young man who is perennially the victim of circumstances. The temporary change in his situation is not the result of a more mature attitude but merely a matter of Chance, and, when the change is found to be temporary, Lucius is seen to be just as inadequate in dealing with the situation as before. The only change is that Lucius learns to despair,

> . . . ac si quod offensum numen inexorabili
> me saevitia premit, mori saltem liceat, si
> non licet vivere.
>
> XI.2

but this reaction is not integral to the situation, or part of an inevitable movement of the action - it would have been appropriate at any time after his transformation; in fact Lucius often rather melodramatically plays with the idea on a number of previous occasions.[6]

This brings us to the second question, that of the structure of the Metamorphoses. The two most common modern responses to the Metamorphoses are either to try to weld the rather Gothic content into some kind of thematic unity,[7] or, recognising the episodic, variegated nature of the Metamorphoses, to criticise it for the lack of a permeating thematic structure.[8] However, both approaches are misleading; there is no thematic unity but neither is there anything to indicate that Apuleius intended to create a thematic unity: the words of the prologue suggest the very opposite,

> At ego tibi sermone isto Milesio varias
> fabulas conseram auresque tuas benivolas
> lepido susurro permulceam, . . .
>
> I.1

The fault lies not in the Metamorphoses, but in an approach which applies irrelevant conventions.

Apuleius has chosen for his framework a story which in itself is episodic. To this framework he has added a large amount of material which varies greatly in content, tone and effect. The function of this material is to add variety to the simple and rather restricted story. Individual stories or groups of stories may have a further function related to the primary story. They

may help to create an appropriate atmosphere for an episode in the primary narrative, e.g. Aristomenes' story[9] helps to create the appropriate atmosphere for Lucius' experiences of magic in Hypata. They may be used to portray a whole life-style which helps to provide a background to the primary narrative, as in the case of the robber stories.[10] They may function as a kind of counterpoint to the action of the primary narrative - rather like the use of subplot in Elizabethan and Jacobean drama. The degree of complexity varies. The simplest use is perhaps the story of Plotina[11] told by the disguised Tlepolemus, where certain motifs reflect the present situation - the figure of the faithful courageous wife, the use of disguise - while another motif has a foreshadowing quality - that of the complete destruction of the band of pirates by one person. The story also serves to give confidence and courage to Tlepolemus' bride, Charite. Thelyphron's story[12] also has a predictive quality as it foreshadows the situation of Lucius in the Festival of Laughter, as a victim-like figure, who, because of an encounter with magical powers, becomes a humiliated butt of laughter.

The most complex use of this technique of counterpoint is the story of Cupid and Psyche.[13] Here one of the major themes, that of curiositas, and the movement of the story, (curiosity, loss, wanderings, divine intervention), though not the actual plot, reflect the primary narrative on a different level of reality. On a much more restricted scale it reflects the situation of Charite, to whom it is told, in the suffering faithful bride figure.

Complementing the relationship between primary and secondary narratives are the interrelationships between the secondary narratives themselves. Groups of stories are linked together by a common subject, structure or tone, e.g. the adultery stories of Book IX.[14] While lacking a unifying main theme, there is often a unity of atmosphere and tone permeating both the primary and secondary narratives in different parts of the Metamorphoses. Throughout the narrative there are recurring motifs, some major, some minor, which have been recently examined by a number of scholars.[15] While not crediting these with any overall thematic significance, I believe that these motifs weave the material of

the Metamorphoses together, in a complex pattern.

It is in terms of this loosely built and complex structure that the relationship between Book XI and the rest of the work should be examined. A major criticism of the Metamorphoses is that Book XI is totally isolated from the work because of its religious material and its serious tone. This criticism becomes groundless when it is accepted that the remainder of the Metamorphoses has not got a homogeneous tone but displays a variety of moods, from tragic melodrama to farce: Book XI is but the last in a series of changes of tone and subject matter.

A further criticism is that Book XI, as the denouement of the action, is inadequately prepared for - it is not the logical outcome of the movement of the narrative, instead it is added on inappropriately at the end of the story. Here again the criticism is based on an incorrect view of the Metamorphoses as a whole. The plot is not a tightly organised, closely motivated one in which each incident is an integral and essential part of a total process, which culminates in an inevitable conclusion. Large sections could be removed without affecting the story, except to impoverish its rich variety e.g. the Robber stories.[16] Similarly material could be added without changing the basic story. In such a flexible work there is no inevitable conclusion at a predestined point to which each part of the narrative can be seen to lead; instead the conclusion should be an appropriate and satisfying point of rest which contains and balances the movement and the diversity of the foregoing narrative. That the story of Lucius reaches a final point of rest in Book XI is obvious; motifs of calmness and security are continual throughout Book XI, and the final words sum up this perfect serenity, 'Munia . . . gaudens obibam.' (XI.30). The appropriateness of the conclusion is reflected in the recurrence of the motifs which have appeared earlier in the work. A recent study by Sandy[17] has shown how XI and Books I - III are parallel in structure and patterns of motifs. In Book XI the important motifs of Books I - III, those of knowledge, and magical power, of love and of pleasure, of curiosity, and of ritual, appear in a new setting, associated with the cult of Isis.

Furthermore, the story of Cupid and Psyche, paralleling as

it does that of Lucius, foreshadows this conclusion of divine intervention. Finally that such 'divine' conclusions were an accepted convention in certain types of prose fiction seems to be indicated by its occurrence, though on a smaller scale, in some of the Greek romances, e.g. the role of Isis in the Ephesiaca.[18]

Therefore, I believe that one may accept Book XI as an appropriate conclusion to the Metamorphoses, without having to read a religious significance retrospectively into the rest of Metamorphoses. The world which Apuleius presents in Books I - X is an unpleasant, vicious world in which violence and lust predominate; however, Apuleius does not draw these elements into a morally ordered pattern culminating in the rejection of the world and initiation into the cult of Isis;[19] instead, he exploits the features of this world artistically for a sensational or comic effect. His attitude towards this world is not that of a sermon, but a mixture of irony and wonder.

Although the more usual criticisms of Book XI seem to be invalid, there is a certain feature of the final book which sets it apart from the rest of the work and gives it a rather disconcerting quality, that is the sudden change in the personality of the hero/narrator. It has been noted above that the protagonist does not develop throughout the narrative; he is transformed by an experience, at a certain point in time, from being rather naive, ill-starred and lacking in judgement, to being serious, prudent and devout. There is, of course, a third persona, - that of the narrator retrospectively telling his story and indulging in condescending self-irony, witty asides to the reader, whom he is very much concerned with entertaining. Throughout Books I - X Apuleius alternates between these two points of view, depending on the kind of effect he is trying to achieve. In Book XI this persona of the witty, entertaining narrator disappears, and the narrative voice is that of the devout initiate. Furthermore, as it will be shown later,[20] the aim of the narrator and the technique of the narrative is radically changed, and the material because of its occult nature is such that it can not be fully presented to the reader. These changes in personality of the narrator, intention and attitude to

the reader explain the slightly alien quality of Book XI which derives from its style of presentation and its tone, and not from the nature of the material itself.

In the field of prose fiction the only comparable work in Latin is the Satyricon of Petronius. The fragmentary state of the work makes it impossible to come to any firm conclusions about the structure and the overall nature of the work; however, it is clear that in the extant parts of the Satyricon the tone, which is predominantly satiric, the style and the kind of material drawn upon, are very different from those in the Metamorphoses.

A more useful field of comparison is the Greek romance. There was no theory of romance in antiquity, and what references there are, are critical.[21] Yet it is clear that within this genre a certain set of conventions had emerged and were adhered to. These conventions did not concern style or treatment - here there is a great deal of variety among the extant romances - but material and plot. The basic plot of the Greek romance, the characters, and to a lesser extent the separate situations, all follow a basic stereotyped pattern; one gets the impression that while an individual writer manifested his originality in technique and approach, he drew from a general and limited fund of material. Presumably the reading audience accepted these conventions, and when approaching a work in this genre, had certain expectations about the content. Turning to the Metamorphoses and to the Satyricon, it is clear that these two works wouod not fulfil these expectations. The question which remains is whether these two works share anything in common with the Greek romances, or whether they are to be regarded, as Perry[22] regards them, as being totally separate and unrelated.

It has been suggested that the Satyricon is a parody of the Greek romance, substituting a homosexual couple for the customary hero and heroine. As was stated above, the fragmentary nature of the Satyricon makes any overall interpretation a matter of speculation. However, the large amount of space devoted to the Cena - a set situation belonging to the conventions of Roman satire, not Greek romance - would appear to be inappropriate to a parody, which one would expect to concentrate on and distort the stereotyped features of Greek romance. Undoubtedly certain motifs

reflect those of romance, but what Petronius seems to be doing is to sporadically use the conventions of the romance in a comically inappropriate setting, i.e. it is intermittent satire, and aimed at the melodramatic, histrionic characters rather than at the genre.

The Metamorphoses obviously has no such parodic or satiric relationship to the Greek romance. Neither does it fulfil the usual romance pattern. Yet within the Metamorphoses there are certain features which seem to be borrowed from Greek romance. These borrowings are mainly confined to the Charite episode.[23] Here the basic situation, that of the heroine being held by a band of brigands or pirates occurs frequently and is often, in terms of motivation, an important element in the romances.[24] Within this episode there are many motifs which have parallels in the romances, e.g. the robbers' debate about Charite's punishment,[25] her lament and prayer,[26] etc. The general tone of this episode - its rather sentimental pathos and its melodramatic presentation - is also similar to that of the Greek romance. The central characters, Charite and Tlepolemus, although similar in social class to the heroes and heroines of Greek romance,[27] surpass their prototypes in their liveliness and effectiveness; Charite is very quick to seize an opportunity to escape, and later shows a sense of humour, a trait seemingly alien to the conventional heroine of Greek romance; Tlepolemus, unlike the ineffectual and occasionally cowardly hero of Greek romance, rescues Charite by a formidable display of resource, courage and cunning. Although the situation and motifs from Greek romance make an important contribution to this section, they are not the only ingredients, but are blended together with others, e.g. the secondary narratives about the unsuccessful exploits of the robbers. Apuleius also chooses not to exploit other common motifs connected with the characters of the robbers, e.g. the false death,[28] the attempted seduction of the hero or the heroine by one of the robbers,[29] usually the leader; in fact, unlike the Greek romance, the emphasis is on the group not the leader.

The tale of Cupid and Psyche also uses many of the stock motifs of the Greek romance. The beginning of the tale is very similar to the beginning of Xenophon's Ephesiaca.[30] Psyche's

gentle and meek character is very much closer to the typical heroine than Charite. Like the heroines of the romances of Chariton and Xenophon, she is worshipped as a deity,[31] because of her beauty. Finally the consultation of the oracle is also present in the Ephesiaca.[32]

Although these similarities are mainly present in the robber episode, the trials in the Metamorphoses and the religious ritual at the close have parallels in the Greek romance. From this I think that it is clear that Apuleius borrowed and exploited conventions and motifs of the Greek romance in order to shape certain parts of his material and to create a pathetic effect. However, this is not to imply that the Metamorphoses is closely related to or dependent on the Greek romance: these borrowings are generally restricted to a certain part of the work where they are appropriate. Furthermore, throughout the Metamorphoses Apuleius freely borrows motifs and conventions from other genres for a variety of effects.[33]

While many scholars seem to approach the Metamorphoses with the expectations appropriate to the modern novel, no-one as yet has attempted to examine it with the critical tools developed to analyse the novel.[34] Examining the Metamorphoses in terms of the narrative techniques of the novel may seem rather contradictory after the criticisms made about the application of the conventions of the novel to the Metamorphoses. However, the use of these techniques is exploratory not evaluative. They do not provide a formula to be adhered to, but a number of ways of examining the organisation and presentation of material. The approach adopted in this study is based on the examination of the relationship between the point of view chosen to narrate the story and the organisation of the material. In modern fiction a self-conscious and technically sophisticated management of point of view is often used to achieve particular and elaborate artistic effects, as, for example, in the Alexandria Quartet by Lawrence Durrell. Since the turn of the century much critical attention has been paid to this aspect of narrative technique. The most influential early study is that by Percy Lubbock, The Craft of Fiction, where he asserts the primacy of point of view,

> The whole intricate question of method in the craft of fiction, I take to be governed by the question of point of view, - the relation in which the narrator stands to his story.[35]

The choice available to the writer is basically between three possible methods. The story may be narrated in the third person by the author, who is above the action, and is omniscient. It may be narrated in the third person, mediated through the consciousness of one or more participants in the story, - what Henry James calls a 'reflector'.[36] Finally, it may be narrated in the first person by a participant in the action. In the last two categories it is obviously of importance whether the narrator is at the centre or on the periphery of the action.

More recently Professor Booth[37] has argued that this choice of person is not the crucial one; he suggests that the qualities of the narrator and the way in which he is manipulated and controlled are more important. He approaches the question in terms of the reliability of the narrator, whether his view is isolated or corrected by other views, the distance between the narrator, the events and the reader, the extent to which the narrator's perspective is limited or privileged, whether the narrator's consciousness is dramatised or not, and the extent and kind of his commentary.

Although there is not the same degree of deliberate and elaborate expertise in manipulating the point of view in the Metamorphoses as in many modern novels, both of these approaches have been found of value in examining the treatment of point of view in the Metamorphoses.

In the Metamorphoses Apuleius uses a specialised form of first person narration, that of a fictional autobiography. Lucius tells his own story; he has two functions - that of hero and that of narrator. These two functions are separated in time, the time of experiencing and the time of narrating. As Lucius does not tell his story in an 'epic situation',[38] i.e. tell it in a dramatic situation to a fictional audience, as, for example, the narrator of Leucippe and Clitophon does, it is not possible to relate the two times. Similarly it is difficult to relate the two personae, or rather three - if one regards the transformed Lucius of Book XI

separately - the hero, the initiate, and the narrator. There is certainly a wide distance between the devout initiate and the witty, entertaining narrator. Throughout the Metamorphoses the distance between the narrator and the events which he narrates is modulated to achieve certain artistic effects. When the perspective is that of the experiencing hero the effect is that of empathy, the reader shares in Lucius' experiences. When the distance is increased and the perspective is that of the retrospective narrator, the effect is that of superiority and detached irony. The question of time and personae is closely related to the organisation of the material, whether it is narrated as it was experienced and perceived by the hero, or rearranged into its proper chronological sequence. Another important question is the extent to which the illusion of limited perspective is adhered to. In considering these last two points Hägg's[39] four categories for the analysis of management of first person narration will be used. As Lucius is at the centre of his story the problem of limited perspective - the lack of access to material and information - is less pressing; however, in the middle section, where he is often moved into the background, there are some inconsistencies. The narrator occasionally wittily refers to his restricted access and to the reader's possible objections to the improbabilities. These comments help to maintain the illusion of a restrictive perspective.

In the Metamorphoses the use of a first person narrator has a number of advantages: (i) the presence of the narrator/hero gives unity and coherence to a large body of varied material; (ii) the material is given a definite focus and orientation as it is mediated through Lucius' mind; (iii) the use of first person narration lends credibility to the material which is often of a supernatural nature. For these advantages to be fully exploited the hero/narrator must be presented as a clearly defined character; he must not be allowed to disappear from his own story to become the faceless observer of external events. The presentation of such a character meets with certain technical difficulties. In a third person narration the author may fully describe any character, his past history, physical appearance, personality etc., i.e. impart information which the reader accepts as reliable. In a first

person narration the narrator is not automatically credited with such unconditional reliability. The degree of credibility depends on two factors, the status of the narrator, i.e. the extent to which he appears to be a reliable source of information, and the kind of material he presents, i.e. its openness to a subjective interpretation. As far as self-characterisation is concerned the narrator may present factual information about himself, as Lucius seems to do in the prologue, but any non factual material, e.g. a description of the narrator's personality, would seem less credible. Other, less subjective means of presenting the personality of the hero/narrator are required. In the Metamorphoses Apuleius uses a variety of methods to present the personality of Lucius. They may be briefly summarised as (i) Lucius' comments on himself, either in the narrative or in conversations with other characters, (ii) his relationships with other characters, (iii) the comments of other characters, (iv) his reactions to situations and events, (v) the expression of his thoughts in soliloquy, interior monologue, and digression. None of these approaches offers singly a reliable index to Lucius' character, but taken together they give the reader a multiple perspective on Lucius.

A disadvantage of the first person narration is the danger of monotony caused by the single point of view and the continual presence of the hero/narrator. This danger is increased by the nature of the Lucius-story itself; the fact that from the end of Book III Lucius is an ass severely limits his sphere of activities and the possibilities of relationships with other characters. Apuleius deals with this problem by a skilful manipulation of Lucius' two functions, that of hero and that of narrator who introduces digressionary material to entertain the reader. These two functions are always present; but the narrative context determines which will predominate. In the first three books the narrative centres on Lucius, his activities in Hypata and the fulfilment of his desire to experience magic. In the middle section Lucius' situation is essentially a static one; Apuleius uses a number of techniques to diversify the material. In the final book Lucius' role becomes that of an apologist for the cult of Isis.

In this study an attempt will be made to trace the relationship between the use of first person narration and the organisation of the material. The examination of the first three books centres on the presentation of Lucius' character. These books are of considerable importance for the characterisation of Lucius for two reasons; firstly, because it is necessary for the hero/narrator to make an immediate impact on the reader in order to stimulate and maintain his interest, secondly, because in these pre-transformation books Lucius may be portrayed fully and dramatically as a human character in interaction with other characters. The examination of Books IV - X is divided into a number of sections dealing with Apuleius' narrative technique. The first deals with his treatment of the central situation, that of a young man transformed into an ass. The second, which is a detailed discussion of the robber episode, attempts to analyse how Apuleius deals, both in terms of narrative form and of content, with the changed situation of the hero narrator. The third section begins with a discussion of the treatment of time, and examines the organisation of the material in certain patterns. Finally, the treatment and effect of two recurring motifs, Curiositas and Fortuna, are examined. The discussion of Book XI shows how Lucius' spiritual transformation radically changes not only the nature of the material but also its selection and presentation. The last chapter is devoted to an examination of Lucius' role as narrator.

CHAPTER I

THE HUMAN HERO

This examination of the first three books of the Metamorphoses is concerned with the presentation and treatment of the character of the hero, Lucius. Thus important questions, such as the intricate and coherently patterned structure of Books I - III, the use of description, digression, scene and summary, and their effect on the development and tempo of the action, are passed over or only briefly glanced at. As has been noted already,[1] Books I - III are very important for the characterisation of Lucius, for it is in these pre-transformation books that Lucius is portrayed as a human character in interaction with other characters; we see Lucius in his true human persona, a persona which soon will become strangely disoriented when Lucius is transformed. Our response to Lucius throughout the Metamorphoses depends to a great extent on these early books. In considering this response two questions are vital, (i) what kind of character does Apuleius present as his hero in Books I - III, (ii) to what extent and how does Apuleius evoke sympathy for his hero. Before attempting to deal with these questions it may be useful to indicate briefly the material and structure of Books I - III which forms the framework for the presentation of Lucius.

An examination of the material of these books reveals that approximately two-thirds is concerned with the primary narrative,[2] and approximately one third with secondary narratives.[3] The proportion of primary and secondary narratives in the work as a whole is 56:44. In Book III which forms the climax of the first movement of the action, there is no extraneous material. These results are not unexpected, as Apuleius is primarily concerned with the development of the action to the moment of metamorphosis: as the narrative approaches the climax Apuleius allows no digressionary material to impede the pace of the action or to distract the interest.

The material of the first three books is organised around two main themes, that of magic, and that of Lucius as a victim of ill-luck. These themes run parallel through the action until they coalesce in their climax, Lucius' accidental transformation. From the beginning of the narrative he is drawn closer and closer to the

vortex of magical activities until he experiences it directly in his transformation. Each seemingly separate episode and incident, e.g. the Festival of Laughter, the erotic encounter with Fotis, and social encounters with Byrrhaena and Milo, contributes in some way to the development of the themes of ill-luck and magic.

The action itself is presented as a series of encounters and relationships between Lucius and various other characters. These are not divided and compartmentalised but are integrated and overlapping. The emphasis gradually shifts from one character, once his function has been fulfilled, to another: from Milo, to Byrrhaena, to Fotis. These encounters and relationships are presented as dramatic scenes.[4] Dialogue and conversation predominate over straightforward narration. The extent of this tendency may be seen from those parts of the text where a minor unimportant incident is presented as a brief dramatic scene involving direct speech, rather than in straight narration e.g. Byrrhaena's invitation to Lucius for dinner is presented as a dramatic dialogue between Lucius and Byrrhaena's slave;[5] the fact that Byrrhaena has sent wine and food to Lucius occasions a brief scene in which Lucius addresses Fotis.[6] This method is of considerable advantage for the portrayal of Lucius and the other characters, for it enables the reader to see, and to assess him, from the outside. It also is a very efficient means of depicting other characters quickly, but fully; the reader experiences them directly, as well as through Lucius' descriptions of, and comments on them, in the parts of the text where straightforward narration is used.

This sophisticated and dramatic technique of presenting Lucius in the first three books of the Metamorphoses results in a critical difficulty. Elements in his characterisation - information about him and his situation, and the presentation of his personality - are given in a mosaic fashion throughout the narrative; his character emerges from the action and from his own narration. Therefore the procedure necessary to examine the characterisation of Lucius in these books is rather piecemeal and involves an artificial concentration on one element of the total narrative. This examination will operate along certain lines, (i) factual information about Lucius, (ii) his relationships with other characters, (iii) the treatment of Lucius throughout the action.

However, as these categories are makeshift, and artificial, there will be instances of overlapping.

In a restricted fictional autobiography, which deals only with a part of the hero's life - two years, it may be desirable to give certain facts about the hero before the commencement of the action proper. The literary prologue would seem to be a suitable vehicle for conveying this information. However, in the prologue[7] Apuleius is more concerned with the literary quality of the work, the style and the material, and the introduction of Lucius as narrator, than in conveying factual information about the hero. The answer given to the question Quis ille? is of literary character:

> Hymettos Attica et Isthmos Ephyraea et Taenaros
> Spartiaca, glebae felices aeternum libris
> felicioribus conditae, mea vetus prosapia est:
> ibi linguam Attidem primis pueritiae stipendiis
> merui. Nox in urbe Latia advena studiorum
> Quiritium indigenam sermonem aerumnabili
> labore, nullo magistro praeeunte, aggressus
> excolui.
>
> I.1.

The personal information to be gleaned from these exuberant periods is scanty; Lucius' nationality and the geographical origins of his family, (precision is completely lost in the extravagant euphuistic tricolon,) his vernacular language, Greek, his visit to Rome, where he learnt Latin. Apuleius uses the prologue to present Lucius' literary background and to account for his strange use of Latin, 'En ecce praefamur veniam, si quid exotici ac forensis sermonis rudis locutor offendero'.

The narrative begins with a key word Thessaliam, and branches off to give an account of Lucius' maternal lineage, 'nam et illic originis maternae nostrae fundamenta a Plutarcho illo inclito ac mox Sexto philosopho nepote eius prodita gloriam nobis faciunt,...' (I.2). The initial difficulty arises from the fact that Plutarch was from Boeotia, not from Thessaly. Hildebrand,[8] in his commentary, suggests two possible explanations:

> Hanc litem ita diremerim, ut aut errasse
> in eo Apuleium ponamus, qui Thessalum eum
> fecerit, id quod in rebus sat cognitis per
> aliorum scriptorum exempla indicatur, aut,
> quod timide pronuntio, non tam accuratam fuisse
> eo tempore Graecarum provinciarum descriptionem
> ut una pro altera poni liceret.

The significance of mention of Plutarch and Sextus here has

been diversely interpreted. Rohde[9] believes that it is an Apuleian insertion, in which Apuleius wishes to render a sort of homage to Plutarch and Sextus. Walsh[10] states:

> A vital document for this reconciliation of Neoplatonism and the Isiac beliefs is the De Iside of Plutarch, whom Lucius claims as an elder relative; and this connection may have been made by Apuleius to stress the similarity in spiritual outlook and ideology.

Scobie[11] tends in the same direction, suggesting that the short treatise De Curiositate, written by Plutarch 'may help to explain the reference to Plutarch in Lucius' genealogy'. Junghanns'[12] comment makes two important points:

> Apuleius will also sofort seinen Lucius durch die vornehme Abstammung, die er ihm andichtet, heben. Und zwar soll Lucius von Plutarch und Sextus abstammen. Apuleius deutet hier offenbar die philosophische Richtung an, der er selbst angehört, und kleidet diese Nennung in das Bild der "origo materna" ein, durch die sein Lucius mit den bedeutendsten Platonikern der letzten Generationem ver bunden sei.

Helm,[13] who is primarily interested in this passage for the dating of the Metamorphoses, finds an element of insult in the reference to Sextus. However, as this assertion rests on the premise that Lucius is a disreputable hero, it can be discounted here. Similarly, the suggestions of Scobie and Walsh tend to be rather too elaborate, and put too much weight on a passing reference. I believe both points of Junghanns to be valid. Apuleius, in his portrait of Lucius as an educated and aristocratic young man, wishes to give him a social and intellectual pedigree, and at the same time uses the opportunity to pay an affectionately humorous homage, as well as to give a brief and witty indication of his own philosophical affiliations in passing. Added to this is the element of witty incongruity. By citing not only real and historical persons, but those of high social and intellectual status, among the ancestors of a fictional hero, Apuleius is playing a clever erudite game by the incongruous conjunction of concrete fact and freely invented fiction. This mixture of fact and fiction helps to enforce the illusion that the fictional character is a real person.

This information is reiterated by Byrrhaena:

> Parentis tuae non modo sanguinis, verum alimoniarum etiam socia; nam et familia Plutarchi ambae prognatae sumus, et eandem nutricem simul bibimus, et in nexu germanitatis una coaluimus; nec aliud nos quam dignitas discernit, quod illa clarissimas, ego privatas nuptias fecerimus.
>
> II.3

The magistrates, in their speech of apology to Lucius after his humiliation in the Festival of Laughter, also affirm the high status and dignity of his family:

> Neque tuae dignitatis vel etiam prosapiae tuorum ignari sumus, Luci domine; nam et provinciam totam inclitae vestrae familiae nobilitas complectitur.
>
> III.11

Fotis also refers to it in the preface to the explanation of the utricide:

> sed melius de te doctrinaque tua praesumo, qui praeter generosam natalium dignitatem, praeter sublime ingenium, sacris pluribus initiatus... profecto nosti sanctam silentii fidem.
>
> III.15

The word doctrina refers to Lucius' learning, the fact that he is a well educated young man.[14] His introduction of Pythias to the reader gives a brief insight into his education, 'Inde me commodum egredientem continuatur Pythias condiscipulus apud Athenas Atticas meus...', as do Pythias' words of greeting, '"Hi Luci", ait, "Sat Pol diu est quod intervisimus te, at Hercule exinde cum a Vestio[15] magistro digressi sumus",' (I.24).

The phrase sacris pluribus initiatus has given rise to some critical discussion. Perry[16] argues at length that Apuleius is contradicting himself.

> Are we to assume that these 'many mysteries' did not include those of Isis, and therefore were comparatively worthless in point of efficiency? Nowhere is there any hint of such a distinction. Nor is it easy to suppose that Lucius, had he been initiated into many mysteries, as Apuleius says, would have been a stranger to those of Isis, which were celebrated only six miles away from his native Corinth (cf. II.I; I.I). The fact is that Apuleius in these passages is contradicting himself, as he does elsewhere...

However, I do not think that it is valid to ask why Lucius has not

been initiated into the mysteries of Isis, before the action of the narrative, especially as his initiation into these very mysteries is the culmination of the action. Furthermore, Perry's comment fails to take into account the fact that the Isiac initiation was not available to all, but seems to have been highly selective; the priest who initiates Lucius, emphasises the fact that the goddess chooses those to be initiated, and that those who receive the mysteries without divine command are putting themselves at risk. His approach ignores the function of the phrase sacris pluribus initiatus in Fotis' speech. Lucius' initiation into many mysteries is the conclusive reason for her revelation of the secrets of Pamphile's magic to him. It indicates his ability to maintain a religious silence concerning the supernatural, whereby Fotis feels free to impart to him the profane mysteries of magic:

> ... profecto nosti sanctam silentii fidem.
> Quaecumque itaque commisero huius religiosi
> pectoris tui penetralibus, semper haec intra
> consaeptum clausa custodias, oro,...
> III.15

The problem of describing the appearance of the narrator is skilfully solved by the use of other characters. The sceptical companion of Aristomenes gives a brief indication in his appeal to Lucius after his story, '"Tu autem" inquit "vir, ut habitus et habitudo demonstrat, ornatus,..."' (I.20). This is expanded by Milo in his fluent but empty speech of welcome to Lucius, '"Sic ego te" inquit "etiam de ista corporis speciosa habitudine deque hac virginali prorsus verecundia generosa stirpe proditum..."' (I.23). The fullest account of Lucius' appearance is contained in Byrrhaena's speech of greeting to him. Exploiting her position as a relative and friend of Lucius' mother, Apuleius uses her articulated mental comparison of Lucius and his mother, feature by feature, to give a detailed visual picture of him:

> At illa obtutum in me conversa "En" inquit
> "sanctissimae Salviae matris generosa
> probitas. Sed et cetera corporis execrabiliter
> ad regulam sunt congruentia; inenormis proceritas,
> succulenta gracilitas, rubor temperatus, flavum
> et inaffectatum capillitium, oculi caesii quidem
> sed vigiles et in aspectu micantes, prorsus
> aquilini, os quoquoversum floridum, speciosus et
> immeditatus incessus."
> II.2

It is to be noted that the comments of both Milo and Byrrhaena on Lucius' appearance not only describe physical features, but also indicate his social status and aspects of his personality, or rather their impression of his personality.

From this collection of those parts of Books I - III which give factual information concerning Lucius, it can be seen that mere factual information is kept to a minimum, although occasional insignificant facts appear, e.g. the names of Lucius' mother, and of his friend in Corinth, which give the narrative a concrete quality. Sometimes, too, he appears to restrict information as a deliberate means to concentrate on Lucius' obsession with magic. The reason for Lucius' arrival in Thessaly is vaguely passed over as ex negotio.[17] Twice Apuleius avoids possibilities of giving information about Lucius' journey and its motivation. In the conversation with Pythias, Pythias asks '"Quae autem tibi causa peregrinationis huius"?' (I.24), and Lucius replies '"Crastino die scies..."' (a promise which is never fulfilled). Again, in the conversation with Milo at the end of Book I, we are told 'Percontatur (Milo) accuratius causas etiam peregrinationis meae;' (I.26), but no indication of the nature of the reply is given, 'quas ubi probe protuli...'.

A further point about Apuleius' technique of presenting Lucius is his method of conveying information. Instead of using the prologue to give the reader the necessary facts, Apuleius allows these to emerge in Lucius' contacts with other characters. His social position, his dignitas, is referred to by Milo, the magistrates, and by Fotis.[18] It also emerges in the conversations with Aristomenes and his sceptical companion,[19] where Lucius' social superiority to the two is clearly seen, both in his slightly condescending attitude towards them, and their polite deference towards him. It is also illustrated in his meetings, on a basis of social equality, with Byrrhaena, a woman of the highest social status in Hypata.[20]

The few facts which do emerge, do so indirectly, through the comments and attitudes of the other characters. These may be briefly summarised as (a) his youth '... et tu per aetatem et pulchritudinem capax eius es.' (II.5) (b) the high status of his

family; his maternal descent from Plutarch and Sextus, and his family's origins in Thessaly on his mother's side, (c) his family's connections with the intellectual centres of Greece - Athens, Corinth, and Sparta, (d) his Greek education, (e) his learning of Latin at Rome, (f) his physical appearance, and (g) his initiation into various unspecified mysteries. All these attributes, intellectual and social, seem to be those of a young aristocrat of the time, and do not demonstrate any notable idiosyncrasies. An examination of Lucius' relationships with other characters moves from the basis of these general lines to that of the investigation of personality, and its treatment.

The three main ancillary characters in Books I - III are Milo, Byrrhaena, and Fotis. They are seen in relationship to Lucius, rather than as independent persons operating in their own world; i.e. the aspects of these personalities which concern us, which we experience, are those which Lucius encounters, and which affect him. They are selectively presented from Lucius' point of view. These three characters stand somewhat in contrast to each other; the miserly Milo, and the opulent Byrrhaena; the frank, tender, sensuality of Fotis and the sophisticated etiquette of Byrrhaena. Their presence in the first three books is overlapping, although they never come into direct dramatic contact. Milo dominates the latter half of the first book; a dramatic scene between him and Lucius is placed at the middle of Book II, after which the presence of Milo recedes, to give way to the Festival of Laughter, and the theme of magic. Byrrhaena is introduced at the beginning of Book II, and in her first encounter with Lucius supplies him with the motivation to initiate his affair with Fotis, which immediately takes over the focus of attention during the middle part of the book. The final part deals with Byrrhaena's dinner-party, which is the starting point for the Festival of Laughter, and ultimately for Lucius' metamorphosis.

Fotis is introduced at the same time as Milo, in Book I, but remains in the background until Byrrhaena's revelation concerning Pamphile's supernatural powers to Lucius in Book II.[21] Their encounter supplies much of the material for this book, and forms a basis for the explanation of the Festival of Laughter and the actual metamorphosis of Lucius. An examination of the

pseudo-Lucianic Onos reveals that the selection of characters was determined by Apuleius' treatment of his source; i.e. as in the Onos, he deals with Lucius' encounters with Milo (Hipparchus), Byrrhaena (Abroea), and Fotis (Palaestra), but does not depict an encounter between Pamphile and Lucius. However, Apuleius' treatment of these encounters is much fuller and more complex than that of the Onos, and, in the case of Fotis, is radically different.

Milo is introduced to the reader by the use of an anus caupona, a protactic character, in a dramatic scene on Lucius' arrival in Hypata. Immediately one is presented with a satiric character-sketch of Milo:

> Inibi iste Milo deversatur ampliter nummatus et longe opulentus, verum extremae avaritiae et sordis infimae infamis homo, foenus denique copiosum sub arrabone auri et argenti crebriter exercens, exiguo Lare inclusus et aerugini semper intentus, cum uxorem etiam calamitatis suae comitem habeat. Neque praeter unicam pascit ancillam et habitu mendicantis semper incedit.
>
> I.21

Milo is primarily presented as a miserly moneylender, not as the husband of a witch. Despite Pamphile's notoriety,[22] the gossiping old woman makes no mention of this, merely describing her as '... uxorem etiam calamitatis suae comitem.' The anus' speech reveals Apuleius' intention to delay the introduction of the magic theme, and to concentrate initially on Lucius' ill-luck in having Milo as a host. Lucius' reaction to his first piece of bad luck is that of resigned amusement:

> Ad haec ego risum subicio; "Benigne" inquam "et prospicue Demeas meus in me consuluit, qui peregrinaturum tali viro conciliavit, in cuius hospitio nec fumi nec nidoris nebulam vererer"...
>
> I.21

Lucius' relationship with Milo is treated in three dramatic scenes.[23] The first direct contact has an element of grotesque satiric caricature: '... eumque accubantem exiguo admodum grabatulo et commodum cenare incipientem invenio: assidebat pedes uxor et mensa vacua posita, cuius monstratu "En" inquit 'hospitium'' (I.22). His next action reveals his curious combination of ill manners and flattery, '... iubet uxorem decedere utque in eius locum assidam iubet...'. Lucius, despite his embarrassment is obliged to comply by Milo's use of physical force, 'meque etiam nunc verecundia

cunctantem arrepta lacinia detrahens...' (I.23). Milo then continues to dominate and to manipulate the situation to his convenience by a torrent of polite flattery. His bombastic speech of welcome, revealing the pseudo-charm and obligingness of a moneylender, clearly indicates to Lucius what his position as Milo's guest is to be. Milo gives comically precise instructions to Fotis about the necessary equipment for Lucius' visit to the public baths. His speech both illustrates his own character and gives certain indications of Lucius', or rather the impression that it has made on Milo, '"Sic ego te" inquit "etiam de ista corporis speciosa habitudine deque hac virginali prorsus verecundia generosa stirpe proditum et recte conicerem..."' (I.23). Lucius attempts to make the situation tolerable by making as few demands as possible on Milo's generosity, 'His ego auditis mores atque parsimoniam ratiocinans Milonis, volensque me artius ei conciliare "Nihil" inquam "rerum istarum, quae itineris ubique nos comitantur, indigemus..."' (I.24).

The second scene with Milo and Lucius is an intensified repetition of the first. In the Onos, Lucius' first night in Hypata is quite pleasant:

> ... we returned and went straight into the dining-room where Hipparchus greeted me and invited me to recline beside him. The meal was by no means a frugal one, and the wine was sweet and old. After we had eaten, we drank and talked as men do when a stranger comes to dinner; and, after thus devoting the evening to drinking, we went to bed.
>
> Onos 3

Apuleius has completely transformed this scene, and used it to develop the theme of Lucius being plagued by ill-luck. His attempt to go to bed, after the incident with Pythias in the market-place, is foiled by Milo's demand for his company. Once again Milo uses physical force, '... et iniecta dextera, clementer me trahere adoritur...' (I.26), and completely overrides Lucius' polite refusal, '... excusavi comiter .. ac dum cunctor, dum modeste renitor...'. After Milo's first four questions in direct speech, his insistent questioning is depicted in narrative. The long and complicated sentence reflects the quantity of themes in Milo's inquisition and its result of effecting Lucius' gradual and complete exhaustion. In this comic interaction of Lucius' social politeness and Milo's egocentric bad manners, Lucius fares

the worst, and becomes the helpless victim of Milo. The final sentences in Book I sum up Lucius' wretched state of hunger and exhaustion, as he is eventually permitted to retire:

> ... ubi me post itineris tam saevi vexationem sensit fabularum quoque serie fatigatum in verba media somnolentum desinere ac nequicquam, defectum iam, incerta verborum salebra balbutire, tandem patitur cubitum concederem. Evasi aliquando rancidi senis loquax et famelicum convivium somno, non cibo, gravatus, cenatus solis fabulis et in cubiculum reversus optatae me quieti reddidi.
> I.26

The final scene with Milo is again a dinner-scene. It serves as a setting for the story of Diophanes, and his ironic prophecy concerning Lucius' fortunes. In it, the realistic satiric theme, - that of the behaviour of the miser, - and the magic theme coalesce. This is effected by the presence of Milo's wife, Pamphile, whose forecast of the morrow's weather from the lamp on the table, '"Quam largus" inquit "imber aderit crastino"...'(II.11), introduces the theme of witchcraft into this realistic setting.[24] Milo reacts to her prophecy with amused, sceptical sarcasm, 'Quod dictum ipsius Milo risu secutus, "Grandem" inquit "istam lucernam Sibyllam pascimus, quae cuncta caeli negotia et solem ipsum de specula candelabri contuetur"' (II.11). From the reader's position of superior knowledge Milo's ignorance of his wife's supernatural powers, and his rejection of divination, gives the scene a continual undertone of irony. His scepticism immediately invites a polite rebuke from Lucius. In the conversation between Lucius, Aristomenes and his sceptical companion, a similar pattern is used in the introduction of a story of magic; a statement concerning magic, a sceptical rejection, Lucius' intervention confessing his belief and citing an anecdote from his personal experience to support it, and a story concerning magic. However, there is a difference in tone between the two speeches of Lucius. His rebuke to Aristomenes' sceptical companion is direct and forceful, and implies that his scepticism is founded on ignorance, '... tu vero crassis auribus et obstinato corde respuis quae forsitan vere perhibeantur' (I.3). His rebuke to Milo is one of polite and philosophical pleading. The confrontation of Milo's scepticism and Lucius' belief results in the introduction of the figure of Diophanes. Lucius passes from a general justification of his belief in lamp divination,

> ... nec mirum licet modicum istum igniculum et manibus humanis laboratum, memorem tamen illius maioris et caelestis ignis velut sui parentis, quid is esset editurus in aetheris vertice divino praesagio et ipsum scire et nobis enuntiare...
> II.12

to a concrete example of his own experience of it 'Nam et Corinthi nunc apud nos...' (II.12) and goes on to cite Diophanes' prophecy[25] concerning him. Milo, still sceptically amused, Ad haec renidens, makes inquiries, and reveals that he too has had experience of this soothsayer in Hypata. The story of Diophanes which follows is the only story of magic in the Metamorphoses in which magic is comically deflated, and its powers exposed as false; this is appropriate as its narrator is a sceptic whose attitude is reflected in the tone of the narrative, e.g. the phrases 'non parvas stipes', 'fata donaret', 'mente viduus necdum suus', and the emphasis on the monetary aspect of Diophanes' activities, '... iam deposita crumena, iam profusis nummulis, iam dinumeratis centum denarium, quos mercedem divinationis auferret...' (II.13). (This perhaps reflects the narrator's chief interest and, of course, his occupation). Milo ends the anecdote with polite good wishes to Lucius, 'sed tibi plane, Luci domine, soli omnium Chaldaeus ille vera dixerit, sisque felix et iter dexterum porrigas.' (II.14). The anecdote is skilfully linked up with the theme of Milo's exhausting treatment of Lucius by his reaction:

> Haec Milone diutine sermocinante tacitus ingemescebam, mihique non mediocriter suscensebam quod ultro inducta serie inopportunarum fabularum partem bonam vesperae eiusque gratissimum fructum amitterem;...
> II.15

Excited by the fact that Fotis is waiting for him, Lucius abandons his normal politeness devorato pudore, and makes a rather abrupt departure to bed:

> ... ad Milonem aio 'Ferat suam Diophanes ille fortunam et spolia populorum rursum conferat mari pariter ac terrae, mihi vero fatigationis hesternae etiam nunc saucio da veniam maturius concedam cubitum,' et cum dicto facesso,
> II.15

Byrrhaena is introduced into the narrative by a brief description which indicates her wealth and social status, rather than her physical appearance:

> ... et ecce mulierem quampiam frequenti stipatam famulitione ibidem gradientem accelerato vestigio comprehendo aurum in gemmis et in tunicis, ibi inflexum, hic intextum, matronam profecto confitebatur.
> II.2

An old man approaches Lucius and exhorts him to greet her, referring to her as parentem tuam. Lucius reacts with his characteristic diffidence: '"Vereor" inquam "ignotae mihi feminae", et statim rubore suffusus deiecto capite restiti.' (II.2) Byrrhaena takes command of the situation and greets him in a magnificent manner: '"En" inquit "sanctissimae Salviae matris generosa probitas..."'. Her speech first deals with Lucius' appearance as she mentally compares him to his mother, then with the relationship between Lucius' mother and her, and culminates with her actual introduction of herself and her offer of hospitality. Lucius, having recovered his social poise, refuses on the grounds of etiquette.

The scene moves from the market-place to Byrrhaena's house, where, having dismissed her companions, Byrrhaena immediately changes her attitude and warns Lucius about the magical arts of Pamphile, his host's wife. Her emotional concern and excitement clearly manifest themselves in her speech, her oath per hanc deam, her use of emotional terms for Lucius, O Luci carissime, 'ut pote pignori meo longe provisum cupio', her emphatic tone, 'Cave tibi, sed cave fortiter'. Having described Pamphile's supernatural powers, she proceeds to describe in precise detail Pamphile's erotic reactions to attractive young men, and warns Lucius lest he fall victim. The emotional tone of Byrrhaena's speech and the details of Pamphile's magic create an atmosphere of danger and excitement. Lucius reacts, paradoxically, not with fear and concern, but with an excited and foolish determination to approach the danger, '... tantum a cautela Pamphiles afui ut etiam ultro gestirem tali magisterio me vel ampla cum mercede tradere et prorsus in ipsum barathrum saltu concito praecipitare'. (II.6). His hysterical determination stands in sharp contrast with Byrrhaena's protective concern, and his abrupt and violent departure, vecors animi, shows his resolution to abandon Byrrhaena's civilised world in his lust for occult experiences.

Byrrhaena's function in the narrative is primarily that of an

agent to convey to Lucius the information that Pamphile is a witch. A comparison with the same episode in the Onos reveals how Apuleius has expanded this mechanical function. Abroea is introduced by a brief description, similar to that of Byrrhaena, but with a slight satiric edge: '... she was gaily dressed, accompanied by many slaves and wearing too much gold'. (Onos 4). She introduces herself as a friend of Lucius' mother, offers Lucius hospitality, and then warns him about the magic practices of Hipparchus' wife. Lucius is in particular danger: '"You, my child, are young and handsome enough to please a woman at first sight, and being a stranger, you are something of no account."' (Onos 5). There is no mention of the last, unflattering reason in Byrrhaena's speech; she simply says, '... et tu per aetatem et pulchritudinem capax eius es.' In the Onos there is no trace of Lucius' modest embarrassment and polite hesitation; no initial psycho-physical description of him; the relationship between Abroea and Lucius' mother is one of friendship, not of family and upbringing; there is no mention of Lucius' mother's illustrious descent, or her honourable marriage, Abroea's warning to Lucius, which is prefaced by a smile, is direct and factual, Not only does it lack the precise details concerning Pamphile's magical practices and amorous reactions to young men, but it also lacks the emotional tone and urgency of Byrrhaena's speech. In the Onos the encounter with Abroea is concluded here; she does not appear again in the course of the narrative, having effectively and economically fulfilled her function. 'When I learnt that what I had been looking for was in the house with me, I had no further interest in her.' (Onos 5). It is impossible to judge whether the differences between ch.4 of the Onos and Book II, 2-5 of the Metamorphoses are a result of abbreviation of the original by the author of the Onos, or the additions to the original text by Apuleius. However, one thing is clear, what remains in the Onos a simple incident, necessary to the plot, is a complex piece of dramatic narrative in the Metamorphoses. The encounter between Byrrhaena and Lucius supersedes its mechanical purpose and becomes a dramatic scene in which the characters both interact on and illuminate each other. The arrival of Byrrhaena immediately creates a definite social atmosphere of aristocratic etiquette and elegance. Lucius is seen in his own social milieu, and behaves first with embarrassment, then with the social grace of

a well-bred young man. Byrrhaena is shown, initially by the description, but even more so by her speech, to be a woman of the highest rank in Hypata. The fact of her intimate relationship with Lucius' mother[26] motivates her highly emotional concern and anxiety for Lucius, which in turn, in her speech of warning to him, heightens the narrative tension.

The second scene between Byrrhaena and Lucius is that of the dinner party at her house.[27] This scene serves to develop the narrative from the erotic encounter with Fotis to the Festival of Laughter, and to give the story of Thelyphron a setting in the main action; both functions involve a movement towards the theme of magic. The two are not separate, but closely interwoven; Thelyphron's story, in which he figures as a victim gulled and mocked, foreshadows Lucius' role in the Festival of Laughter, and it is the laughter at Thelyphron's story which motivates Byrrhaena's reference to the Festival of Laughter.

The scene is introduced by a detailed description of the riches of Byrrhaena's diningroom. Byrrhaena then turns to Lucius and asks him how he likes Hypata. Her proud eulogy of her native city is characteristic of a prominent woman flaunting the tourist attractions of her own varied, civilised world. Lucius politely agrees, but immediately turns his attention from the more normal and civilised features of Hypata to the one which Byrrhaena has omitted to mention - magic. He is obviously manipulating the conversation in order to introduce the subject with which he is obsessed. He deliberately misrepresents his attitude[28] '... oppido formido caecas et inevitabiles latebras magicae disciplinae.' (II.20), in order to assume that of a normal civilised young man. The subject of his sensational reported rumours is not his favourite theme of metamorphosis, but that of mutilation of corpses by witches. His speech, obviously designed to evoke information, meets with a rather unexpected response:

> His meis addidit alius: "Immo vero istic nec viventibus quidem ullis parcitur: et nescioqui simile passus ore undique omnifariam deformato truncatus est."
>
> II.20

The focus of attention immediately shifts from Lucius to the unfortunate Thelyphron, who, angry at the laughter, prepares to leave. His departure is prevented by Byrrhaena, who, appealing

to his urbanitas, asks him to tell his story for Lucius' sake. His story is greeted by renewed laughter, and the guests drink a toast to Risus, the god of laughter. Byrrhaena then explains to Lucius one of their local customs:

> "Sollemnis" inquit "dies a primis cunabulis huius urbis conditus crastinus advenit, quo die soli mortalium sanctissimum deum Risum hilaro atque gaudiali ritu propitiamus. Hunc tua praesentia nobis efficies gratiorem; atque utinam aliquid de proprio lepore laetificum honorando deo comminiscaris, quo magis pleniusque tanto numini litemus."
>
> II.31

Byrrhaena's words, in the light of the events of the subsequent Festival of Laughter, have been interpreted to be deliberately and consciously ironic.[29] This interpretation assumes that she had prior knowledge of Lucius' role in the Festival. However, it seems much more likely that these words are intended to be understood at their face value, - a combination of information, flattery, and a polite invitation to help, - and are only seen in hindsight to have an unconscious substratum of irony.

The erotic motif in the Metamorphoses emerges for the first time in Lucius' monologue, after he has discovered that Pamphile is a witch:

> aufer formidines pueriles comminus cum re ipsa naviter congredere, et a nexu quidem venerio hospitis tuae tempera et probi Milonis genialem torum religiosus suspice;[30] verum enimvero Fotis famula petatur enixe. Nam et forma scitula et moribus ludicra et prorsus argutula est.
>
> II.6

Although the actual motivation for the initiation of the affair is implied, it quickly recedes, and Lucius' interest turns to Fotis' attractions and the erotic possibilities of the situation. He does not express a practical reason for seducing Fotis, but immediately he has decided on a course of action, he leaves it to reflect on her provocative behaviour during the previous evening. In the parallel monologue in the Onos, the emphasis is completely different. Lucius' motivation is kept to the forefront: there is no description of the maid's qualities; the whole planned seduction is explicitly presented as a means to an end.[31]

The description of Fotis is a completely new picture from that of the suspicious janitress, who treats Lucius as a would-be

borrower.[32] That the introduction of the erotic motif is deliberately delayed is clearly seen from the fact that information about a flirtatious encounter between Lucius and Fotis is withheld until this point:

> Vesperi quoque cum somno concederes, et in cubiculum te deduxit comiter et blande lectulo collocavit, et satis amanter cooperuit, et osculato tuo capite quam invita discederet vultu prodidit, denique saepe retrorsa respiciens substitit.
>
> II.6

Why does Apuleius delay the introduction of the erotic theme? In the Onos there is no such delay. An indication of what the relationship between Lucius and Palaestra is to be is given on Lucius' first arrival at Hipparchus' house: '... the darling little Palaestra took me and showed me an excellent little room.' (Onos 3). The main reason for the delay seems to be to avoid dividing the narrative interest. From Lucius' arrival in Hypata two themes have been concentrated on: the theme of magic and Lucius' obsession with it, and the theme of Lucius' ill-luck. If the incident with Fotis had been narrated in its proper chronological place at the end of Book I, it would have been left isolated. Narrated here, at a crisis in the action, when Lucius is making a momentous decision, the fact of Fotis' inclination does much to soften Lucius' ulterior motivation, and to shift the emphasis from his stratagem to the actual erotic quality of the situation.

Having introduced the erotic theme, Apuleius immediately describes the first erotic encounter between Lucius and Fotis. The scene opens with Lucius finding Fotis preparing food in the kitchen. The food is described in concrete, minute, and realistic detail.

> ... suis parabat viscum fartim concisum et pulpam frustatim consectam et abacum pascuae iurulentae et quod naribus iam inde ariolabar, tuccetum perquam sapidissimum.
>
> II.7

He then proceeds to describe in a similar fashion, first her clothing, and then the movement of her body as she stirs the pot.

> Ipsa linea tunica mundule amicta et russea fasceola praenitente altiuscule sub ipsas papillas succinctula, illud cibarium vasculum floridis palmulis rotabat in circulum et in orbis flexibus crebra succutiens et simul membra sua

leniter illubricans, lumbis sensim vibrantibus,
spinam mobilem quatiens placide decenter
undabat.

II.7

A sensuous atmosphere is created by the accumulation of visual images and those of taste. This effect is increased by the skilful use of literary techniques: the abundance of diminutives in the description of her clothing and her movement;[33] the skilful and ingenious variation on the idea of movement;[34] the use of alliteration, assonance, and rhyme.[35] The function and effect of the passage is manifold. It creates a highly sensuous atmosphere for the initiation of the affair. It presents the process of Lucius' mind as he sensually contemplates the scene before him, mentally savouring each detail. Without giving a full physical description of Fotis, it conveys a vivid impression of her attractions. Thus it serves simultaneously to present Lucius' impression of Fotis and his reaction to that impression.

Before dealing with the flirtatious dialogue between Lucius and Fotis, it is necessary briefly to examine the effect of the digression on hair.[36] Having embarked on an account of the dialogue, Lucius suddenly stops at the point when Fotis, in her witty warning, is already showing signs of responding to his attentions:

... ureris intime nec ullus extinguet ardorem
tuum nisi ego, quae dulce condiens et ollam et
lectulum suave quatere novi.

II.7

Picking up the word discede, he quickly directs the movement of the narrative off at a tangent, 'Nec tamen ego prius inde discessi, quam diligenter omnem eius explorassem habitudinem'. (II.8). The focus of attention suddenly switches from the dialogue to Lucius' sensuous and aesthetic taste and his elaborate justification of it. The digression begins with a statement of his preference, 'Vel quid ego de ceteris aio? Cum semper mihi unica cura fuerit caput capillumque sedulo et publice prius intueri et domi postea perfrui...' (II.8) and is followed by a pseudo - sober general proposition justifying it.

Cum... sitque iudicii huius apud me certa et
statuta ratio, vel quod praecipua pars ista
corporis in aperto et perspicuo posita prima
nostris luminibus occurrit, et quod in
ceteris membris floridae vestis hilaris color,
hoc in capite nitor nativus operatur...

II.8

He supports his proposition by rational argument, and finally proves his point by the comic conceit of a bald Venus.

> ... licet, inquam, Venus ipsa fuerit, licet
> omni Gratiarum choro stipata et toto
> Cupidinum populo comitata et balteo suo
> cincta, cinnama fragrans et balsama rorans,
> calva processerit, placere non poterit nec
> Vulcano suo.
>
> II.8

The digression then moves from rational argument to a prose poem on hair, which luxuriates in the extravagant detail of its description. Finally, he moves from the contemplation of hair in general to the particular, in a full description of Fotis' hair style. The digression ends, having been conducted back into the present situation, with, ironically after such a long and elaborate digression, a sudden expression of urgent passion:

> Nec diutius quivi tantum cruciatum voluptatis
> eximiae sustinere, sed pronus in eam, qua
> fine summum cacumen capillus ascendit,
> mellitissimum illud savium impressi.
>
> II.10

The effect of the digression is striking. The material itself, the elaborate contemplation of one aspect of erotic beauty, enhances the sensuous atmosphere: the tone of the digression gives the proceedings an erudite and witty air. Placed here in the middle of an erotic scene, at a moment of some importance, when the reader is not certain about Fotis' response, it adds to the situation an element of teasing suspense. It also contributes to the characterisation of Lucius, both being symptomatic of his tendency to digress in abstract terms, his ability in scholarly argument, and his recherché sensuous taste. Finally it affords Apuleius an opportunity for a witty and elaborately contrived ecphrasis.

In the Onos the first erotic encounter between Lucius and Palaestra is handled simply. Lucius, finding Palaestra in the kitchen, addresses her: she replies in one long figurative speech, to which Lucius responds in kind. The scene ends with a brief piece of narrative describing the arrangements for the night. In the Apuleian version, Fotis' reply is broken up into three shorter speeches: the first in response to Lucius' initial approaches[37] the second in response to his kisses[38] the third in response to his declaration of passion.[39] Fotis' first and second speeches parallel

much of the material of Palaestra's speech, but the tone of the material has been radically changed. An examination of the corresponding parts of the speeches reveals the change. Palaestra's speech begins:

> "You'd run away, young fellow, if you had any sense and any desire to go on living, for it's all full of fire and steam here. If you so much as touch it, you'll have a nasty burn, and won't be able to budge from here. No one will be able to cure you, no, not even the Healer God himself, but only I who gave you the burn. What's strangest of all is that I shall make you long for more, and you'll always submit to being treated with my painful cure and, even though you're pelted with stones, you'll never try to escape its sweet pain. Why do you laugh?..."
>
> Onos 6.

The parallel passage in the Metamorphoses, Fotis' first speech, reads:

> "Discede", inquit "miselle, quam procul a meo foculo discede. Nam si te vel modice meus igniculus afflaverit, ureris intime nec ullus extinguet ardorem tuum nisi ego, quae dulce condiens et ollam et lectulum suave quatere novi."
>
> II.7

Palaestra's speech continues:

> "You see before you a veritable mancooker. For it's not merely these common foods that I prepare, but now I know about that great and glorious dish, man. I can kill a man, skin him, and cut him up, and I take particular pleasure in getting my hands right on his inside and his heart."
>
> Onos 6

Fotis, in her second speech, says:

> "Heus tu, scholastice, . . . dulce et amarum gustulum carpis. Cave ne nimia mellis dulcedine diutinam bilis amaritudinem contrahas."
>
> II.10

In the Onos Lucius replies, using Palaestra's metaphors:

> "What you say is quite true, for even when I was still a long way off, you didn't just singe me, but plunged me into a general conflagration; you've been sending your invisible fire down through my eyes into my inward parts and roasting me, even though I've done nothing wrong. Therefore, in heaven's name, heal me yourself with that bittersweet treatment of which you have been talking and now that I'm already slaughtered, take me and skin me in any way you yourself please."
>
> Onos 6

In the Metamorphoses Lucius replies to Fotis' second speech,

> "Quid istic", . . . "est, mea festivitas, cum sim paratus vel uno saviolo interim recreatus super istum ignem porrectus assari?"
> II.10

and after Fotis has kissed him:

> "Pereo", . . . "immo iam dudum perii, nisi tu propitiaris."

In both versions Palaestra's / Fotis' activity, that of cooking, is used as a source of the two dominant metaphors, that of fire, and that of food; but there is a radical difference in the treatment of the metaphors between the two versions. In the Onos the fire metaphor, used in the first part of Palaestra's speech, is that of inflicting a burn on Lucius, - Palaestra speaks of a nasty burn, of a painful cure, and of sweet pain; in Fotis' speech the fire image used is that of fire being kindled in Lucius which only Fotis can extinguish: there is no idea or connotation of physical pain. The food metaphor dominates the second part of Palaestra's speech. She confesses herself to be a veritable man-cooker, and Lucius, as her lover, is to be skinned, disembowelled and cut up. In Fotis' speech the food metaphor is based on the idea of food being eaten by Lucius. In Lucius' reply in the Onos, he combines the idea of being burned, the idea of pain-cure, with that of an animal being slaughtered and skinned, in preparation for being cooked.[40] In Lucius' reply in the Metamorphoses there is only one idea, that of Lucius being willing to be roasted over the fire. The use and choice of metaphor in Palaestra's speech and Lucius' reply in the Onos cast a sadistic light on their relationship. Their love-affair is seen in terms of (i) inflicting pain on Lucius, (ii) treating Lucius as an animal to be cooked, - in both metaphors Lucius' position is that of a passive victim. In the dialogue in the Metamorphoses this sadistic element is completely absent. As the Onos is generally agreed to be an abbreviated version of the Greek original, one may assume that Apuleius made the modifications to the witty, figurative dialogue. Finally Apuleius emphasises Fotis' enthusiastic response to Lucius' approaches, both in the narrative, 'Iamque aemula libidine in amoris parilitatem congermanescenti mecum' and in her final speech, '"Nam ego tibi mutua voluntate mancipata sum, nec voluptas nostra differetur ulterius, sed prima face cubiculum tuum adero..."' (II.10).

The description of the love-making in the Onos is somewhat out of proportion to the length of the entire narrative, and is twice as long as the parallel description in the Metamorphoses.[41] It takes the form of an initial brief description of the room, and two long speeches of Palaestra, preceded by brief dialogues between Lucius and Palaestra. The tone and technique of the whole scene hinges on the name Palaestra. She assumes the role of a wrestling instructress, and is depicted as an athletic, bossy, young amazon.[42] Their love-making is described in two long speeches, instructing Lucius as to what holds she requires. Scobie[43] notes 'the atmosphere of unrepentant joviality,... as neither party is emotionally involved.' and draws attention to the laughter of both Lucius and Palaestra, (Onos 10). Throughout the description the centre of attention is the ingenious and witty techniques used for a clinically full and precise presentation of their love-making.

The description in the Metamorphoses begins with a setting of the scene:

> . . . et grabatulum meum astitit mensula cenae totius honestas reliquias tolerans, et calices boni, iam infuso latice semipleni, solam temperiem sustinentes, et lagoena iuxta orificio caesim dehiscente patescens facilis hauritu, prorsus gladiatoriae Veneris antecenia.
>
> II.15

The words gladiatoriae Veneris indicate the change of metaphor between the Metamorphoses and the Onos: the metaphor of combat, military and gladiatorial replaces that of wrestling.[44] Apuleius then continues to describe Fotis' entrance, '. . . laeta proximat rosa serta et rosa soluta in sinu tuberante ac me pressim deosculato . . .', and the ensuing wine-drinking flirtation in minute detail. Lucius, 'vino madens nec animo tantum verum etiam corpore ipso ad libidinem inquies, alioquin et petulans et iam saucius', takes the initiative.[45] He addresses Fotis in highly figurative language, using the metaphor of military combat and that of Cupid's bow and arrow, which he twists into witty appropriateness.

> . . . ubi primam sagittam saevi Cupidinis in ima praecordia mea delapsam excepi, arcum meum et ipse vigorate tetendi et oppido formido ne nervus rigoris nimietate rumpatur . . .
>
> II.16

He ends his speech with a request which echoes his expression of

taste in his digression on hair, 'Sed ut mihi morem plenius gesseris, in effusum laxa crinem et capillo fluente undanter ede complexus amabiles.' Fotis responds to his 'impatience', and is described in a witty and elaborately erudite picture of the Praxitelian Venus Pudica:

> . . . laciniis cunctis suis renudata, crinibus quam dissolutis ad hilarem lasciviam in speciem Veneris quae marinos fluctus subit pulchre reformata, paulisper etiam glabellum feminal rosea palmula potius obumbrans de industria quam tegens verecundia.
>
> II.17

This sketch of Fotis' pose as Venus Pudica, a pose which is ironically undermined by the final words of the description, reflects Apuleius' technique of treating the love encounter between Fotis and Lucius in an artificial, quasi-romantic manner. Fotis, in her speech, wittily continues and elaborates the metaphor of combat. The description of their love-making is brief compared to that in the Onos. It is treated in two phrases describing position and movement, and then the rest of the night is described in a broad, general summary. Apuleius' technique in this passage is not to produce a description of sexual gymnastics, as in the Onos, but to concentrate on the courtly preliminaries to their love-making, and to create an atmosphere and impression of warm and elegant sensuality.

The feast with Byrrhaena is prefaced by a brief scene between Lucius and Fotis.[46] This serves to form a bridge between the erotic encounter of the preceding passage and the feast of Byrrhaena and its aftermath, the Festival of Laughter. The content of Fotis' speech also foreshadows the utricide:

> "nam vesana factio nobilissimorum iuvenum pacem publicam infestat: passim trucidatos per medias plateas videbis iacere, nec praesidis auxilia longinqua levare civitatem tanta clade possunt."
>
> II.18

The scene maintains the atmosphere of romantic gallantry, depicting Lucius' pose as a gallant, obedient, appreciative young lover, and Fotis' affection and concern. Lucius approaches Fotis to ask her permission to dine out with an air of affectionate irony. Fotis replies with a warning in which Lucius' social status and wealth are again stressed, '"Tibi vero fortunae splendor insidias contemptus etiam peregrinationis poterit afferre."'(II.18).

After the Festival of Laughter Lucius retires to bed in a state

of extreme depression. Fotis' mournful entrance is in deliberate contrast to her earlier entrance:

> ... tandem Fotis mea ... sui longe dissimilis advenit: non enim laeta facie nec sermone dicaculo, sed vultuosam frontem rugis insurgentibus asseverabat.
>
> III.13

She immediately begins a melodramatic speech of self-accusation, affirming her involuntary guilt for Lucius' suffering and her love for Lucius:

> "Ego", inquit, "ipsa confiteor ultro, ego tibi huius molestiae fui" et cum dicto lorum quempiam sinu suo depromit mihique porrigens, "Cape," inquit "Oro te, et de perfida muliere vindictam, immo vero licet maius quodvis supplicium sume. Nec tamen me putes, oro, sponte angorem istum tibi concinnasse: di mihi melius, quam ut mei causa vel tantillum scrupulum patiare, ac si quid adversi tuum caput respicit, id omne protinus meo luatur sanguine. Sed quod alterius rei causa facere iussa sum, mala quadam mea sorte in tuam recidit iniuriam!"
>
> III.13

As yet everything remains unexplained. What this speech serves to do is to build up an atmosphere of suspense and emotional excitement by its melodramatic tone.[47] Her emotional out-burst is completed by the histrionic gesture of offering the whip to Lucius. Lucius replies in kind, picking up her emotional tone, and echoing the motifs of the whip, their love, and unlucky chance. Although using the same emotional terms as Fotis, Lucius carefully manipulates his words in order to elicit the truth.[48]

In the elaborate proem to her explanation Fotis emphasises both her love for Lucius, and his qualities which enable her to trust him with esoteric knowledge. She concludes the explanation on a note of witty burlesque which Lucius continues in his response.

> "... cum ecce crapula madens et improvidae noctis deceptus caligine, audacter mucrone destricto in insani modum Aiacis armatus, non ut ille vivis pecoribus infestus tota laniavit armenta, sed longe fortius, qui tres inflatos caprinos utres exanimasti, ut ego te prostratis hostibus sine macula sanguinis non homicidam nunc sed utricidam amplecterer." Et sic lepido sermone Fotis, at invicem cavillatus ego "Igitur iam et ipse possum" inquam "mihi primam istam virtutis adoream ad exemplum duodeni laboris Herculei numerare, vel

trigemino corpori Geryonis vel triplici formae
Cerberi, totidem peremptos utres coaequando."
III.18-19

Fotis' use of heroic diction and mythological simile closely echoes Lucius' earlier account of the 'heroic' brawl. In the latter the heroic allusion seems initially to have some validity, and helps to create the necessary illusion: in the conversation between Lucius and Fotis it deliberately recalls and shatters the heroic illusion, revealing in retrospect the latent irony and mockery in Lucius' account, and concludes the episode, focusing again on the point where it began, in the same terms, but in a new and real light.

Having extracted the explanation, Lucius continues to use Fotis' sense of guilt to persuade her to allow him witness some of Pamphile's magical practices:

"Sed ut ex animo tibi volens omne delictum,
quo me tantis angoribus implicasti, remittam,
praesta quod summis votis expostulo et
dominam tuam, cum aliquid huius divinae
disciplinae molitur, ostende, cum deos
invocat, certe cum reformatur ut videam:"
III.19

The cum reformatur[49] reveals Lucius' obsession with the idea of metamorphoses; it is to be noted that Fotis has said nothing about Pamphile's ability to do this. Lucius then goes on to give a precise description of his situation, confessing both his obsession with magic and his love for Fotis. In this speech the erotic theme and the magic theme are closely interwoven. Fotis is not just seen as a means to an end, but as part of the world of magic with which Lucius is obsessed. It is during this episode, when the erotic and magic themes coalesce, that Fotis' position as a sorceress' apprentice[50] becomes apparent, both in Lucius' words, 'quamquam mihi nec ipsa tu videare rerum rudis vel expers', (III.19) and in Fotis', 'alioquin publicitus maleficae disciplinae perinfames sumus'. (III.16) Fotis acquiesces to Lucius' request, stressing both her love for Lucius and the danger involved,[51] and the scene ends in love-making.

This scene has an important function in the narrative. In it Apuleius uses the erotic theme as background for the explanation for the utricide and the Festival of Laughter. Two seemingly independent episodes are here integrated into the structure of the main action by affiliating them with the theme of magic. The

incident of the Festival of Laughter is shown to have its origins in the magic practices of Pamphile; the instrumental part which Fotis played in it associates it with the erotic theme. Fotis' explanation, her sense of guilt and her devotion to Lucius, motivates her revelation to Lucius of Pamphile's magic, and affords him an opportunity of realising his desire to experience magic directly, and thus motivates the action to progress towards the climax, Lucius' metamorphosis.

The final scene between Lucius and Fotis is that of Lucius' transformation. Lucius' reaction to his first direct experience of magic is that of comic bewilderment.

> ... at ego, nullo decantatus carmine, praesentis
> tantum facti stupore defixus quidvis aliud magis
> videbar esse quam Lucius, sic exterminatus animi,
> attonitus in amentiam vigilans somniabar;
> defrictis adeo diu pupulis an vigilarem scire
> quaerebam.
>
> III.22

Immediately he asks Fotis to allow him to experience a metamorphosis, manipulating the emotional relationship between them, and promising constant fidelity. He concludes on a note of burlesque mythological flattery and gallantry, which wittily anticipates his metamorphosis and repeats the Venus metaphor for Fotis: '"... ac iam perfice ut meae Veneri Cupido pinnatus assistam tibi."' Fotis cuts through the gallantry and states her objection briefly and directly:

> "Ain?" inquit "vulpinaris amasio, meque
> sponte asceam cruribus meis illidere compellis?
> Sic inermem vix a lupulis conservo Thessalis;
> hunc alitem factum ubi quaeram, videbo quando?"
>
> III.22

Lucius reacts with even more elaborate mythological flattery, changing his bird simile to that of Jupiter's eagle. He re-affirms his love for Fotis, once again using the motif of her hair, and then proceeds to prove that Fotis' jealous fear is unfounded by a reductio ad absurdum argument:

> "... quam pulchro enim quamque festivo
> matronae perfruentur amatore bubone! Quid,
> quod istas nocturnas aves, cum penetraverint
> larem quempiam sollicite prehensas foribus
> videmus affigi ut, quod infaustis volatibus
> familiae minantur exitium, suis luant
> cruciatibus?"
>
> III.23

He concludes confidently with an enquiry about his transformation back, assuming that his persuasion has worked. Fotis agrees, once again revealing her esoteric knowledge, '"... quod ad huius rei curam pertinet" ... "nam mihi domina singula monstravit..."' Having been transformed into an ass Lucius' violent impulse to murder Fotis seems to be excessive and out of character with his normal behaviour. This discrepancy is perhaps explained by the suggestion that the passage is modelled on a similar incident in the Odyssey.[52] However, it also indicates the change in Lucius' nature, and the consequent change in his attitude towards Fotis. This final scene between Fotis and Lucius forms the crisis of the first movement of the action; the erotic theme is skilfully exploited to lead into Lucius' experience of magic. Fotis' love for Lucius is her motivation for allowing him to experience magic, and at the same time her jealousy and fear of losing him occasions the witty dialogue, and is used as a means of delaying the crisis and increasing the suspense. Finally the atmosphere of the gallant dialogue forms an effective contrast to the seriousness of the business, and the catastrophic transformation which follows.

In dealing with Lucius' adventures in Hypata two episodes, one major and one minor, have been passed over, that of the Festival of Laughter, and that of the meeting with Pythias. These episodes will be treated in conjunction, for, despite their obvious difference in scope and in action, they display, both in treatment and in theme, a basic similarity; both show Lucius as the uncomprehending and confused victim of ill-luck in situations which border on the absurd. Auerbach,[53] discussing the Pythias incident, speaks of an,

> impression of a half silly, half spectral distortion of ordinary, average occurrences in human life. ... The whole affaire, with all its silliness, is carefully calculated to fool Lucius and to play him a mean trick - but for what purpose and to what end? Is it silliness, is it malice, is it insanity? The silliness of it cannot prevent the reader from feeling bewildered and confused.

These remarks, with slight modifications can be applied to the Festival of Laughter. In both incidents the element of distortion is present, though of a different quality, - in the Pythias incident, the absurd distortion of logic, in the Festival of

Laughter, a nightmare distortion of reality. In both incidents Lucius plays the part of a bewildered naive victim, involved in an action which he does not fully understand. Both incidents ultimately lack a logical explanation, for despite Fotis' explanation of the utricide, much of the background and procedure of the incident remains unexplained and open to speculation, while Pythias' behaviour prompts such reactions as that of Auerbach:[54]

> The behaviour of Lucius' long lost friend ... is either wilfully malicious (which he had no reason to be), or insane (but there is no reference to his being not quite right in his mind).

Walsh[55] explains the incident by suggesting that a market place humiliation was a common motif in the Milesian Tales. The only other evidence for this 'Milesian motif' is the existence of a market scene in the Satyricon; however in that scene neither Encolpius nor Ascyltos suffer any form of comic humiliation. Junghanns[56] notes that the pomposity and stupidity of municipal officials was a frequent motif in Roman satire.[57] The element of satire is quite overt in the Pythias incident, especially in the brief caricature-like portrait of the petty official:[58] Pythias' address to the fishmonger is comically rhetorical; he exaggerates the incident and its effect to increase his own feelings of power and dignity:

> "Iam, iam", inquit "nec amicis quidem nostris vel omnino ullis hospitibus parcitis, quod tam magnis pretiis pisces frivolos indicatis et florem Thessalicae regionis ad instar solitudinis et scopuli edulium caritate deducitis? Sed non impune: iam enim faxo scias quemadmodum sub meo magisterio mali debent coerceri!"
>
> I.25

His warm welcome of Lucius, 'amanter agnitum invadit, amplexusque ac comiter deosculatus...', and his patronising offer of help, ' ... et si quid obsonare cupis, utique commodabimus', stand in ironic contrast to his behaviour. The extravagance of his speech to the fishmonger and the flamboyant violence of his order to his servant show his desire to demonstrate to Lucius his power and office at work. Not only is his pride and his flaunting of his official power the subject of laughter, but also - and mainly - the ridiculous twist of logic whereby he destroys the fish Lucius has paid for rather than those of the guilty fishmonger. Yet his

absurd process of thought does not boomerang back on him, but on Lucius, who is ultimately the real comic butt of the situation. Lucius is the only one to suffer by the comic distortion of logic, and is left the bewildered passive victim of the situation:

> His actis consternatus ac prorsus obstupidus ad balneas me refero, prudentis condiscipuli valido consilio et nummis simul privatus et cena ...
>
> I.25

The action is a grotesque and farcical variation and intensification of the action with Milo which frames this incident. In both the Pythias action and the Milo action the theme of the absence of food figures prominently, and this frustration of Lucius' needs crystallises Lucius' role as a young man plagued by ill-luck which will increase in intensity in Lucius' experience in the Festival of Laughter, and reaches its climax in his metamorphosis.

Scobie,[59] in his study of the characterisation of Lucius, uses the Festival of Laughter episode as a test case for investigating the author's attitude to and treatment of Lucius. He concludes that Apuleius has managed to guide Lucius through the episode without arousing the disdain or derision of the reader, and that the final impression is that Lucius has been treated unfairly in being used as an impersonal stooge or a sacrificial victim for an amusing ritual. To support his case he makes certain points: (i) Lucius' simplicitas is not ridiculed by ending the episode at the point when the practical joke is revealed; (ii) the sympathy towards Lucius is emphasised by Milo's delayed kindness to him, by the profuse apologies of the magistrates, and by Fotis' violent repentance. A further fact which reveals Apuleius' sympathetic attitude towards Lucius during the Festival of Laughter is that the reader is in the same position as Lucius, - that of ignorance. For Lucius to be treated as an object of ridicule it would be necessary for the reader to be aware of the trick being played on Lucius, - i.e. to be in the same position as the audience of the 'trial'. As it is, the reader experiences the Festival of Laughter from Lucius' point of view, and what he experiences are Lucius' reactions of fear, anguish and bewilderment, not the sadistic enjoyment of the audience.

The morning after the utricide Lucius awakes fully convinced of his guilt.

> Aestus invadit animum vesperni recordatione facinoris; complicitis denique pedibus ac palmulis in alternas digitorum vicissitudines super genua connexis sic grabatum cossim insidens ubertim flebam, iam forum et iudicia, iam sententiam, ipsum denique carnificem imaginabundus. "An mihi quisquam tam mitis tamque benivolus iudex obtingat, qui me trinae caedis cruore perlitum et tot civium sanguine delibutum innocentem pronuntiare poterit?"
>
> III.1

This conviction of his own guilt, which emphasises the helplessness of the situation, is repeated after the prosecutor's speech, 'At ego nihil tunc temporis amplius quam flere poteram, non tam Hercule truculentam accusationem intuens quam meam miseram conscientiam!' (III.4) This element of helplessness is emphasised in the choice of simile, that of a sacrificial victim, which is used twice, in the description of the public procession of the accused, and in the description of Lucius' position on stage at the trial.[60] To Lucius' shame as he is led in the procession is added his bewilderment at the laughter of the audience:

> ... et quamquam capite in terram, immo ad ipsos inferos iam deiecto maestus incederem, obliquato tamen aspectu rem admirationis maximae conspicio; nam inter tot milia populi circumstrepentis nemo prorsum, qui non risu dirumperetur, aderat.
>
> III.2

In reply to the prosecutor's speech in which he is portrayed as 'istum crudelissimum iuvenem mucrone destricto passim caedibus operantem ... saevitia eius ...', (III.3) Lucius forwards a speech of special pleading in self defence. This speech is interesting as it reveals Lucius' imaginative method of dealing with an impossible situation, - that of defending himself when convinced of his own guilt. It is constructed on the traditional lines of forensic oratory: the exordium, stating the difficulty of the case and attempting to win public sympathy, the narratio giving an imaginative account of the utricide, and the peroratio emphasising Lucius' previous good character and his lack of motive. Lucius' thesis of defence is '" ... me discrimen capitis non meo merito sed rationabilis indignationis eventu fortuito tantam criminis invidiam frustra sustinere"'. (III.4) He attempts to reverse the

situation by changing his role of a cruel murderer into that of a good citizen and a defender of the public peace:

> "Sic pace vindicata, domoque hospitum ac salute communi protecta, non tantum impunem me, verum etiam laudabilem publice credebam fore,.."
>
> III.6

His account of the crime shows a remarkable degree of creative invention and exaggeration.[61] The drunken brawl is transformed into a military battle,[62] and the leader is given an aggressive speech of exhortation.[63] Lucius' speech ends with his assertion of his own good character, an ironic assertion after his deliberately deceptive speech, and a tearful but calculated plea for mercy, 'Cumque iam humanitate commotos, misericordia fletuum affectos omnes satis crederem...' (III.7). His situation is made worse by the emotional laments of the widows, and by the scepticism of the judge who successfully deflates Lucius' heroic pose by doubting its credibility.[64] The decision to use torture and the widows' suggestion that Lucius should unveil the bodies greatly increase his mental anguish. The widows' suggestion works on two levels; the superficial one to make Lucius apparently work his own undoing by the revelation of the results of his violence, and the real one, to increase his comic humiliation by making him the exposer of his own duping. The shock which Lucius receives on discovering the true situation, results in a sort of mental and physical paralysis:

> ... subito in contrariam faciem obstupefactus haesi nec possum novae illius imaginis rationem idoneis verbis expedire: ... At ego ut primum illam laciniam prenderam, fixus in lapidem steti gelidus, nihil secus quam una de ceteris theatri statuis vel columnis ..
>
> III.9-10

His furtive retreat from the theatre stands in sharp contrast to the public procession of his entrance:

> ... Milo hospes accessit et iniecta manu me renitentem lacrimisque rursum promicantibus crebra singultientem clementi violentia secum attraxit et observatis viae solitudinibus per quosdam anfractus domum suam perduxit maestumque me atque etiam tunc trepidum variis solatur affatibus...
>
> III.10

The Festival of Laughter is officially brought to a close by the magistrates who attempt to whitewash the whole affair in their

grandiloquent apology.[65] They emphasise Lucius' social status, the absence of intended insult, and finally offer him civic honours.[66] 'At tibi civitas omnis pro ista gratia honores egregios obtulit; nam et patronum scripsit et ut in aere stet imago tua decrevit'. (III.11) Lucius responds graciously, but distantly. He politely declines the honours, thus refusing to cooperate in his own humiliation by regarding it as a special distinction. He likewise refuses the invitation of Byrrhaena to dine with her that evening. The words which preface the refusal, 'Ad haec ego formidans et procul perhorrescens etiam ipsam domum eius' (III.12), have been interpreted to indicate Byrrhaena's involvement in the plotting of the practical joke.[67] However, it is just as easily interpreted as an irrational fear, symptomatic of Lucius' aftermath reactions to the whole incident, as well as a disinclination to appear in public, especially among the illustrious company at Byrrhaena's, after his public humiliation.[68]

Two themes dominate the first three books of the Metamorphoses, that of Lucius' role as a young man plagued by ill-luck, and that of Lucius' obsession with magic. The first theme has been briefly dealt with: it remains that Lucius' attitude towards magic should be investigated.

The first indication of Lucius' obsession comes in the conversation with Aristomenes and his sceptical companion on the road to Hypata. Lucius, hearing the sceptic's laughter and assertion of disbelief, confesses in an editorial aside to the reader, not so much his curiosity as his desire for novelty, and, in a way, for knowledge:

> Isto accepto sititor alioquin novitatis
> "Immo vero" inquam "impertite sermonis
> non quidem curiosum, sed qui velim scire
> vel cuncta vel certe plurima.."
> I.2

Having discovered that the cause of the sceptic's laughter is a story dealing with magic, Lucius adopts a scientific attitude to prove the possible credibility of the story:

> "Tu vero crassis auribus et obstinato corde
> respuis quae forsitan vere perhibeantur.
> Minus Hercule calles pravissimis opinionibus
> ea putari mendacia, quae vel auditu nova vel
> visu rudia vel certe supra captum cogitationis
> ardua videantur; quae si paulo accuratius
> exploraris, non modo compertu evidentia, verum
> etiam factu facilia senties."
> I.3

However, despite the superior and rational tone, Lucius' anecdote which follows does nothing to substantiate his pose of an objective observer/investigator of supernatural phenomena, but rather illustrates his imaginative response to the marvel he has seen. At the end of Aristomenes' story the sceptic once again asserts his disbelief and appeals to Lucius to support him. Lucius declines and expresses, in contrast to his former attitude, an acceptance of an irrational universe governed by Fate:

> "Ego vero" inquam "nihil impossibile arbitror, sed utcumque fata decreverint, ita cuncta mortalibus provenire: nam et mihi et tibi et cunctis hominibus multa usu venire mira et paene infecta, quae tamen ignaro relata fidem perdant."
>
> I.20

This tendency towards fatalism is echoed in Lucius' words to Fotis, "Sed mihi cum fide memora, quod tuum factum fati scaevitas consecuta in meum convertit exitium" (III.14) and in the continual references made by Lucius to the workings of Fortuna, throughout the narrative.[69]

The dinner scene with Milo in Book II[70] shows the same pattern being used. Pamphile forecasts the morrow's weather from a lamp. Milo's amused scepticism prompts Lucius to a defence of divination and a reference to his own experience of fortune-telling:

> "Sunt" aio "prima huiusce divinationis experimenta, nec mirum licet modicum istum igniculum et manibus humanis laboratum, memorem tamen illius maioris et caelestis ignis velut sui parentis, quid is esset editurus in aetheris vertice divino praesagio et ipsum scire et nobis enuntiare ..."
>
> II.12

Once again he argues rationally, using stoic cosmology to support his position. Yet it is clear that his attitude towards magic is imaginative, not intellectual: he is not interested in or capable of logically rationalizing supernatural phenomena.

This imaginative attitude is fully illustrated in the account of Lucius' first morning in Hypata, in which his mental and psychic reactions to being in Thessaly, the centre of magic, are presented.[71] This account shows his mental and emotional excitement in his search for occult knowledge and experience:

> ... anxius alioquin et nimis cupidus
> cognoscendi quae rara miraque sunt,...
> suspensus alioquin et voto simul et
> studio, curiose singula considerabam...
> sic attonitus, immo vero cruciabili
> desiderio stupidus...
>
> II.1-2

This mental tension takes the form of an imaginative fantasy in which he mentally transforms everything he sees. Every concrete normal object becomes the result of a magical transformation, and loses its reality:

> 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.1

This record of Lucius' reactions to an environment imbued with magic reveals his attitude towards magic, and the subject of his obsession, - metamorphosis. It also combines with the Aristomenes' story[72] to create the atmosphere for the ensuing action, in which magic plays the major part, - Aristomenes' story operating from a general and typical point of view, Lucius' account of his own reactions from a subjective and particular point of view.

The same mental excitement is seen in his reactions to Byrrhaena's warning that Pamphile is a witch. It is expressed in his confused monologue and the amazing rush of words of excitement and madness describing his abrupt and violent exit from Byrrhaena's house:

> At ego curiosus alioquin, ut primum artis
> magicae semper optatum nomen audivi, tantum a
> cautela Pamphiles afui ut etiam ultro gestirem
> tali magisterio me vel ampla cum mercede
> tradere et prorsus in ipsum barathrum saltu
> concito praecipitare. Festinus denique et
> vecors animi manu eius velut catena quadam
> memet expedio et, 'salve' propere addito, ad
> Milonis hospitium perniciter evolo: ac dum
> amenti similis celero vestigium, ...
>
> II.6

In his determination to experience magic Lucius is fully aware of

the danger involved:

> "Age" inquam "Luci, evigila et tecum esto: habes exoptatam occasionem et voto diutino potiris. Fabulis miris explere pectus, aufer formidines pueriles, comminus cum re ipsa naviter congredere,..."
>
> II.6

This marks a turning point in the narrative, when Lucius, heedless of all warnings, determines to abandon the civilised world to satisfy his obsession.

At the beginning of this chapter two questions were formulated, (i) what kind of character does Apuleius present as his hero, (ii) to what extent and how does Apuleius evoke sympathy for his hero. The answer to the first question has been fully dealt with above, and may be briefly summarised here. Lucius is a typical young man of good family. He is well educated, and his learning manifests itself in a tendency towards pedantry. With his social equals he has a natural modesty and sense of polite etiquette which Milo exploits unscrupulously. This modesty and a certain naivety result in Lucius' continually being plagued by ill-luck throughout Books I - III. In his relationship with Fotis he displays a sensuous and sophisticated gallantry. A more idiosyncratic trait is his tendency to effect an imaginative transformation of reality. This is displayed in his sight-seeing tour of Hypata and in his self defence at the trial. This tendency is related to his non-rational attitude towards the world, which seeks to go beyond the empirical and to comprehend the supernatural. Lucius' dominant characteristic - his curiositas - is part of this attitude. Throughout the Metamorphoses it seems to have two aspects, a passive aspect which manifests itself in his fascinated observation of his environment, and an active aspect which manifests itself in his interference and involvement in events. In the first three books magic is the most important object of his curiositas, both in observation and experimentation.

Scobie in his comment on the treatment of Lucius in the Festival of Laughter has indicated the answer to the second question; by presenting the Festival of Laughter from Lucius' point of view, and by making the reader share Lucius' feelings of surprise, anxiety etc., and not the superior laughter of the audience, Apuleius manipulates the reader's attitude towards

Lucius to be that of sympathy and identification, and not that of ironic detachment. This is also true of other situations where his naivety and modesty result in his ill-treatment; e.g. in the Pythias incident we share Lucius' confusion and helplessness. In both this incident and the encounters with Milo he is presented as a victim of ill-luck, - we sympathise with the victim, not with the stupidity or the egoism of the aggressor.

This sympathy with Lucius is enforced by the favourable comments of other characters, and his behaviour throughout Books I - III. This is especially true of his relationship with Fotis where Apuleius seems to have altered the original tone of the whole episode with the result that Lucius does not, like the hero of the Onos, appear to be casually exploiting the maid merely to gain information, but is presented as being involved in a romantically elegant and sensuous encounter, the tone of which is that of tender gallantry rather than of sexual gymnastics.

To conclude, in Books I - III Apuleius has presented a full, vivid and consistent portrait of his hero, combining typical and idiosyncratic features, and has done so in such a way as to ensure the reader's sympathy for Lucius throughout the Metamorphoses.

CHAPTER II

THE ASININE HERO

Once Lucius has become an ass his range and mode of experience becomes radically altered and, to a great extent, limited. His asinine form controls and restricts his physical activity, and frustrates his emotional and intellectual reactions by denying him the means of expressing them. In addition, he loses control over what he experiences; he no longer has any effective initiative; he can no longer freely seek and undertake experiences and relationships. Instead he is a victim of circumstances, to a great extent powerless and at the mercy of human ignorance and cruelty; he experiences to an extreme degree the role of the helpless victim of ill-luck.

The material of the Lucius-narrative of Books IV - X reveals the limitation imposed by Lucius' situation. He has a simple choice; he may co-operate, work for his master and share peripherally in his master's adventures, or he may refuse to co-operate and attempt to escape either the immediate situation or his asinine form. The restricted sphere of activity of the hero could have led to a monotony in the material of the narrative. This is prevented by a number of devices; the addition of digressionary stories, the use of the motifs of curiositas[1] and Fortuna[2] to diversify the material, the transfer of attention to other characters,[3] who are either sharing a common experience with Lucius, or are on the periphery of Lucius' experience, and finally the pattern[4] of changing masters. These devices serve to expand the range of the narrative, to divert the centre of interest from Lucius, and, by expanding and varying the focus of the narrative, give depth, fullness and complexity to what could have remained a witty, but simple and shallow, tale.

When examining Lucius' role as an ass the initial question is why Lucius remains an ass, why does he not terminate the situation by obtaining the antidote, roses, - a fairly common commodity. In fact when Lucius is first transformed, he is primarily concerned with obtaining the antidote. Within the first twenty-four hours of his transformation he makes two attempts to obtain and consume the antidote; the first when he tries unsuccessfully to seize the roses from the shrine of Epona;[5] the second when he mistakes the poisonous laurel roses for real roses.[6] The absence of any further attempt has

been criticised[7] as an example of Apuleius' carelessness and indifference to probability. However, this criticism is misplaced. Book III ends with a passage in which Lucius considers attempting to escape and explains his restraint:

> ... consilium me subit longe salubrius, ne si rursum asino remoto prodirem in Lucium, evidens exitium inter manus latronum offenderem vel artis magicae suspectione vel indicii futuri criminatione. Tunc igitur a rosis, et quidem necessario, temperavi,...
>
> III.29

The reality of both dangers is later confirmed; the first by Isis' assurance to Lucius about the safety of his public transformation;

> ... nec inter hilares caerimonias et festiva spectacula quisquam deformem istam quam geris faciem perhorrescet, vel figuram tuam repente mutatam sequius interpretatus aliquis maligne criminabitur.
>
> XI.6

the second by the robbers' unscrupulous indifference to violence. These dangers explain why Lucius is unable to make use of the antidote while roses are readily available; the circumstances deny him the necessary privacy to use the antidote safely.

The second and more natural reason why Lucius makes no further attempt to escape is a seasonal one; roses are only available in Spring[8] and therefore he has only a very limited period of time in which to obtain the antidote. It is to be assumed that his transformation occurs in late Spring. After a short period of time with the robbers and after the celebration of Charite's wedding it is clear that Spring and the rose season are over; Lucius looks forward to the following year for his transformation, '... nanctaque libertate veris initio pratis herbantibus rosas utique reperturus aliquas.' (VII.15). From this point onwards the idea of the antidote is put aside until the possibility of obtaining it returns:

> Plane tenui specula solabar clades ultimas, quod ver in ipso ortu iam gemmulis floridis cuncta depingeret et iam purpureo nitore prata vestiret, et commodum dirupto spineo tegmine spirantes cinnameos odores promicarent rosae, quae me priori meo Lucio redderent.
>
> X.29

A fundamental element in the examination of the presentation of Lucius in Books IV - X is the treatment of metamorphosis. The situation is essentially an open one, the tone may be comic, grotesque,

macabre, pathetic or tragic. The description of the actual scene of metamorphosis in Book III indicates the attitude of the narrator towards the situation, and forecasts its subsequent treatment. Lucius puts on the ointment and prepares to become an owl, carefully imitating Pamphile's motions:

> Iamque alternis conatibus libratis brachiis
> in avem similem gestiebam: nec ullae plumulae
> nec usquam pinnulae, sed plane pili mei
> crassantur in saetas, sed cutis tenella
> duratur in corium et in extimis palmulis
> perdito numero toti digiti coguntur in
> singulas ungulas et de spinae meae termino
> grandis cauda procedit: iam facies enormis
> et os prolixum et nares hiantes et labiae
> pendulae, sic et aures immodicis horripilant
> auctibus; nec ullum miserae reformationis
> video solacium nisi quod mihi iam nequeunti
> tenere Potidem natura crescebat.
>
> III.24

The vivid and realistic itemisation of detail creates a visual impression, which is an amalgam of distorted features, rather than a body. This caricature treatment and the joking conclusion of the description immediately introduces the pattern of laughter at Lucius' expense, which is a constant motif in the middle section of the Metamorphoses. The laughter arises from two sources: (i) the farcical physical situation of a sophisticated young man being turned into a humble, despised and rather ungracious beast of burden;[9] (ii) the failure of Lucius to deal with the situation adequately, here expressed by his comically inept motions.

The physical humiliation and discomfort resulting from Lucius' transformation are clear from his own comments; he refers to his new form as aerumnabilis deformitas;[10] his life as an ass is cruciabilis vita;[11] he declares that the transformation is the most extreme example of Fortuna's cruelty to him

> Sed quid ego pluribus de Fortunae scaevitate
> conqueror? Quam nec istud puduit, me cum meo
> famulo meoque vectore illo equo factum
> conservum atque coniugem.
>
> VII.3

The physical humiliation is further stressed in the unflattering descriptions of Lucius by other characters: 'ruptum istum asellum nunc etiam claudum' (one of the robbers, VI.26); '... et ecce illius scabiosi asini faciem...' (the miller's wife, IX.22); '... iners asellus et nihilo minus morbo detestabili caducus' (the gardener,

IX.39); '... pessimae mihique detestabilis iamdudum beluae istius corio te protinus exue... nec... quisquam deformem istam quam geris faciem perhorrescet' (Isis, XI.6). Lucius' humiliation as an ass is most vividly and dramatically shown in the auction scene; both in Lucius' account of his experience as an animal for sale, and in the auctioneer's amusing and disparaging remarks about him:

> ... at me relictum solum ac subsecivum cum fastidio plerique praeteribant. Iamque taedio contrectationis eorum, qui de dentibus meis aetatem computabant, manum cuiusdam faetore sordentem, qui gingivas identidem meas putidis scalpebat digitis, mordicus arreptam plenissime conterui: quae res circumstantium ab emptione mea utpote ferocissimi deterruit animos. Tunc praeco diruptis faucibus et rauca voce saucius in meas fortunas ridiculos construebat iocos "Quem ad finem cantherium istum venui frustra subiciemus, et vetulum et extritis ungulis debilem et dolore deformem et in hebeti pigritia ferocem nec quicquam amplius quam ruderarium cribrum? Atque ideo vel donemus eum cuipiam, si qui tamen fàenum suum perdere non gravatur."
>
> VIII.23

The comic treatment of Lucius' physical transformation is further developed by the occasional vivid description of his physical activities: his silent but pathetic appeal to Fotis;[12] his attempt to snatch roses from the shrine of Epona;[13] his attempt to protest his innocence:[14] his enthusiasm in celebrating Charite's return.[15] In all these descriptions there is an element of absurdity which is the result of Lucius' attempt to adapt his asinine form to activities prompted by his human nature. Finally, both these comments and these descriptions have the effect of vividly reminding the reader of the physical fact of Lucius' transformation.

The second source of comedy in Lucius' situation is the psychological one, - Lucius has to deal with the dual nature of his existence, a man's mind in an ass's body. This duality is stressed immediately after Lucius' transformation, '... ego vero quamquam perfectus asinus et pro Lucio iumentum sensum tamen retinebam humanum.' (III.26). The reader is kept aware of this duality by the constant reminders in the narrative that Lucius is an ass,[16] and the occasional references to the transformation, made consciously by Lucius[17] and ironically and unconsciously by other characters.[18]

The most important result of Lucius' duality is his isolation, - he is placed outside both human and animal societies. This isolation is immediately shown in his initial experience as an ass when he is rejected, first by his own horse and the other ass in the stable,[19] and then by his own servant who abuses and beats him when he attempts to eat the roses at the shrine of Epona.[20] He is also rejected again when he attempts to join the mares at the bailiff's farm and is attacked by the stallions.[21] Lucius' rejection by the animals is in ironic contrast to his expectation of human reactions and modes of behaviour from other animals:

> ... atque ego rebar, si quod inesset mutis animalibus tacitum ac naturale sacramentum, agnitione ac miseratione quadam inductum equum illum meum hospitium ac loca lautia mihi praebiturum;...
>
> III.26

His ensuing indignation reveals his failure to realise the absurdity of such expectations. A similar attribution of human behaviour to animals occurs in the case of the other ass who collapses on the journey to the robbers' cave, thus spoiling Lucius' plan:

> Sed tam bellum consilium meum praevertit sors deterrima; namque ille alius asinus, divinato et antecapto meo cogitatu, statim se mentita lassitudine cum rebus totis offudit...
>
> IV.5

However, towards the end of his experiences Lucius no longer has such expectations:

> ... sic ipse mecum reputans, quod in amplexu venerio scilicet nobis cohaerentibus quaecumque ad exitium mulieris bestia fuisset immissa, non adeo vel prudentia sollers vel artificio docta vel abstinentia frugi posset provenire, ut adiacentem lateri meo laceraret mulierem, mihi vero quasi indemnato et innoxio parceret.
>
> X.34

Lucius' expectation of human behaviour from other animals is matched by his problem of having human impulses and responses without adequate means of expressing them. These human reactions lead to abortive attempts to speak which on two occasions are used for purely comic effect,[22] and on the third occasion result in the comic betrayal and public humiliation of the eunuch priests.[23] Lucius' inability to speak also results in ironic situations where Lucius is unable to communicate essential information. A minor case of this is that of the viator who is falsely accused of

murdering the cruel boy; he protests to the peasants, '"Atque utinam ipse asinus" inquit "quem nunquam profecto vidissem, vocem quiret humanam dare meaeque testimonium innocentiae perhibere posset; profecto vos huius iniuriae pigeret."' (VII.25). Again, Lucius' speechlessness plays an important part in the abortive attempt to escape with Charite; Lucius knows the safe route to take but is unable to communicate it to Charite, and, while struggling over which way to go, they are recaptured.[24]

Another aspect of Lucius' human behaviour is his tendency to make optimistic plans in order to deceive his owners; plans whose failure is usually the result of his naive optimism and faulty anticipation of the course of events and of his owner's reaction. The execution of his first plan to refuse to go any further with the robbers is forestalled by the other ass's collapse, and the robbers' brutal remedy for it, 'Tunc ego miseri commilitonis fortunam cogitans statui iam dolis abiectis et fraudibus asinum me bonae frugi dominis exhibere...' (IV.5). After his abortive escape attempt with Charite Lucius feigns lameness, but to no effect except the amusement of the robbers.[25] To avoid being bought by Philebus Lucius considers acting fiercely but the plan is defeated by the speedy purchase.[26] While with the priests Lucius' life is endangered by a plan to substitute him for a piece of venison, but his plan to avoid this fate results in further danger as he is suspected of having contacted rabies.[27] Finally while at the mill Lucius attempts to avoid mill-work by feigning ignorance but his duplicity is soon revealed to the amusement of all present.[28]

Scobie[29] in his discussion of Lucius' character emphasises his tendency to comment morally on the characters whom he meets. He restricts this tendency to after the transformation since it is only after 'he has become a quadruped that he comes into contact with criminals and perverts.'[30] His list of these moral comments is impressive; however to take such comments of Lucius at their face value seems somewhat naive. When examined in context these comments often reveal a complexity of motivation and effect. Charite is one of the first victims of Lucius' moral indignation. He is shocked when the young lady towards whom he previously seems to have harboured a somewhat inappropriate romantic affection,[31] is delighted by the plan to send her to an expensive brothel:

> ... ut mihi merito subiret vituperatio totius sexus, cum viderem puellam, proci iuvenis amore nuptiarumque castarum desiderio simulato, lupanaris spurci sordidique subito delectari nomine; et tunc quidem totarum mulierum secta moresque de asini pendebant iudicio.
>
> VII.10

Here the conclusion undercuts the impact of the foregoing remarks by emphasising the incongruity of an ass, traditionally an animal of great lasciviousness, expressing moral disapproval. Later he again expresses moral disapproval when he sees Charite kissing Haemus. However, it is clear from the conclusion of his remarks that an important element in his indignation is fear because of the risk involved in Charite's behaviour:

> Quid, si quo modo latrones ceteri persenserint? Non rursum recurres ad asinum et rursum exitium mihi parabis? Re vera ludis de alieno corio.
>
> VII.11

Furthermore, Lucius' comments are the result of a misperception of the situation and are, therefore, totally misplaced. The effect of these comments is not a superficial or simple one but a complex combination of irony, amusement about Lucius' concern for his own life and belated amusement at his misreading of the situation, and the inappropriate sentiments it evokes. In the case of the criminal woman condemned ad bestias it becomes clear that Lucius not only objects to the disgrace of a public mating with such a vicious character but also is very concerned about the danger to himself in the execution of the woman:

> At ego praeter pudorem obeundi publice concubitus, praeter contagium scelestae pollutaeque feminae, metu etiam mortis maxime cruciabar...
>
> X.34

In two incidents Lucius' moral indignation has an important function in the structure of the narrative: in the case of the eunuch priests it results in their comic exposure and humiliation;[32] in that of the miller's wife Lucius' exposure of her adultery[33] motivates the divorce, the supernatural sequel and the final break-up of the household. This is not to deny Scobie's point that a certain moral awareness is an important part of Lucius' character. However, Apuleius uses this characteristic for a multiplicity of effects; on two occasions it is used to motivate the development of

the action, but more usually it is used to create a witty comic effect. Lucius, is often, as Scobie has shown, self-consciously moralistic; however, the moral sentiments which he expresses are incongruous and comic coming from an ass; furthermore, they are often undercut either because they are misplaced or because they contain a strong element of self-interest.

A similar effect is achieved by Lucius' pedantic philosophising; the exalted comments and sentiments are undercut at the conclusion by a sudden emphasis on the fact that the 'speaker' is an ass. The philosophical digression on Fortuna ends with a comically abortive attempt to speak and a return to his own ridiculous and humiliating situation.

> ... hoc tantum impatientia perductus volui dicere 'Non feci' Et verbum quidem praecedens semel ac saepius immodice clamitavi, sequens vero nullo pacto disserere potui, sed in prima remansi voce, et identidem boavi "Non, non," quamquam nimia rotunditate pendulas vibrassem labias.
>
> VII.3

His attack on the corruption of justice ends similarly with a self-conscious and amused glance at the incongruity of the outburst:

> Sed ne quis indignationis meae reprehendat impetum, secum sic reputans: 'Ecce nunc patiemur philosophantem nobis asinum',...
>
> X.33

In Books III - IX the comic duality with which Lucius has to deal remains an inner psychological one; in Book X the duality becomes externalised. A new ironic dimension is added to the situation, that of a man transformed into an ass being taught how to behave like a man. When they discover Lucius eating human food[34] the initial reaction of Thiasus and his household is that of amazement and laughter.[35] Lucius seizing the opportunity proceeds to ingratiate himself with Thiasus by continuing the performance.[36] For the first time since his transformation he finds himself in a situation where he is able to exploit his dual nature. He allows himself to be taught human manners, being prudent not to be overprecocious.[37] For once he seems to be in a superior position, to have, to some extent, control over the situation. However, this superiority proves to be totally nebulous; for it is his human behaviour with the matrona which leads to the highly dangerous

performance with the condemned woman at the games.

Throughout this false humanisation the comic attitude towards Lucius is still maintained. His reactions of pride in his reputation and in his position as Thiasus' favourite are treated with naive and unconscious self irony.[38] Furthermore the physical expression of his duality, the incongruous combination of asinine form and human behaviour, is presented so as to show it to be ridiculous and grotesque. The descriptions use the same caricature technique as before, that of creating a comically grotesque and distorted impression by concentrating on vivid physical details:

> ... nec ulla tamen ego ratione conterritus otiose ac satis genialiter contorta in modum linguae postrema labia grandissimum illum calicem uno haustu perduxi...
>
> X.16

In the episode with the matrona the same element of grotesque and ridiculous incongruity is stressed. This results from the contrast between the human delicacy of the woman and the bestial coarseness of Lucius:

> Sed angebar plane non exili metu, reputans quemadmodum tantis tamque magnis cruribus possem delicatam matronam inscendere, vel tam lucida tamque tenera et lacte ac melle confecta membra duris ungulis complecti, labiasque modicas ambrosio rore purpurantes tam amplo ore tamque enormi et saxeis dentibus deformi saviari,...
>
> X.22

Here again the vivid physical details pinpoint the contrasting human and bestial qualities. The contrast is further enhanced by the conventional erotic paraphernalia of the setting,[39]

> Quattuor eunuchi confestim pulvillis compluribus ventose tumentibus pluma delicata terrestrem nobis cubitum praestruunt, sed et stragula veste auro ac murice Tyrio depicta probe consternunt,...
>
> X.20

and the delicate and sentimental manner of the matrona,

> Tunc exosculata pressule, non qualia in lupanari solent basiola iactari, vel meretricum poscinummia vel adventorum negantinummia sed pura atque sincera instruit, et blandissimos affatus: 'Amo' et 'Cupio' et 'Te solum diligo' et 'Sine te iam vivere nequeo'
>
> X.21

The episode is framed by two almost inevitable allusions to the Pasiphae Myth; both references are overtly comic. The witty economy of asinariae Pasiphaae and the burlesque note of adultero mugiente indicate the tone of treatment, the witty and decadent artificiality. The whole approach which stresses the ridiculous and grotesque nature of the encounter and the burlesque erotic romanticism places the reader at a certain comic distance so that he may grasp and enjoy the grotesque comedy of the situation.

We have seen how in Books I - III Apuleius establishes an attitude of sympathy towards his hero. Once Lucius has become an ass this attitude is tempered by the presence of ironic commentary and grotesque comedy at his expense. The very fact of physical transformation may in itself place a certain distance between hero and reader, especially as the reader is kept constantly aware of the physical change by continuous references to it. Furthermore, the physical change and Lucius' inability to deal with it is treated comically; the grotesque aspect of the situation is stressed. This comic treatment increases the distance between hero and reader. It is also an indication of a different kind of relationship between narrator and hero and a different perspective on the events narrated than that which existed in Books I - III.

CHAPTER III

NARRATIVE TECHNIQUE IN THE ROBBER EPISODE

The period which Lucius spends with the robbers forms a large portion[1] of the total narrative, and approximately one third of the narrative describing his time as an ass. However, the actual time which he spends with the robbers, from his night capture[2] to the annihilation of the bandits,[3] is a mere three days. One reason for the contrast between the large percentage of material and the short period of time[4] is the considerable amount of interpolated material[5] present, the three robber stories, the Cupid and Psyche story, and the Plotina story. However, the material of the primary narrative still receives a fuller treatment than any other part of the primary narrative in which Lucius is an ass. The reason for this is twofold; firstly, as this section treats Lucius' initial experiences as an ass, the material is new and its range and possibilities may be fully explored; secondly, Apuleius weaves into the experiences of Lucius the story of the robbers, the loss of their leaders, the arrival and acceptance of the new leader, and the story of the kidnapped girl, Charite. The two later stories are of course closely inter-related, however, the two strands are developed separately until the climax when the two subplots fit together to resolve and conclude the whole episode. These two stories are in turn linked, though more casually, with the Lucius story. By this interweaving of separate strands Apuleius is able to modulate the narrative around separate but inter-related centres of interest, each of which predominates for a period before fading into the background. In this way none of the themes becomes played out but is developed within a complex structure.

A brief look at the structure of the robber episode reveals how this movement of the focus of attention is achieved. The same night as Lucius has been transformed the robbers attack Milo's house and take Lucius, his horse and the other ass to carry the booty. Once he has been taken by the robbers the narrative is solely concerned with his reactions and adventures on the way to the cave. The journey section[6] is used to explore his new situation, both as an ass and as a captive; the robbers remain completely in the background. Once they reach their destination the focus of attention is immediately moved from Lucius to the robbers: their picturesque

and violent way of life, their ridiculously heroic values are presented in the narrative and the interpolated stories told at the feast.[7] The ensuing night, during which Lucius comically tries to appease his hunger by eating basket after basket of bread,[8] provides a bridge between the section in which the robbers are the focus of attention and that in which Charite the kidnapped girl, and her pathetic and romantic situation become the centre of interest.[9] Lucius and the robbers emerge into the foreground of the narrative again in the journey to collect the hidden booty. The robbers' decision to kill Lucius as an animal of ill-luck[10] results in his resolve to escape. In his abortive attempt[11] and its aftermath the Lucius strand and the Charite strand become closely interwoven, and their communal death is only prevented by the arrival of the 'Macedonian' robber, Haemus.[12] His introduction is preceded by the report of the robber who was left as a spy at Hypata.[13] He reports on the aftermath of the robbery, - the suspicion laid against Lucius, which results in his digression on Fortuna,[14] reviews the situation of the robbers, suggests a recruitment campaign, and offers Haemus as the first new recruit. Once Haemus has been introduced he dominates the action, in his autobiographical speech,[15] his leadership of the robbers,[16] and even in his brief interchanges with Charite[17] in which she remains very much in the background. In summary once Lucius has reached the robbers' cave the main tendency is that the focus of attention moves from the robbers to Charite and finally to Haemus.

This is not to suggest that Lucius remains completely in the background in this episode. The reader is made aware of his presence both as a narrator and as part of the narrative in a number of ways. Firstly, when he figures as an agent in the main action, e.g. his escape attempt with Charite,[18] secondly, when he is used to provide bridge sections between different parts of the narrative, e.g. his night eating,[19] carrying of the booty,[20] thirdly, by his editorial comments,[21] and finally, and perhaps most importantly, the inclusion in the narrative of his reactions.

The treatment of these reactions vary: they are sometimes momentary and cast a personal and often idiosyncratic light on the action, e.g. Lucius' comment about Charite, ' ... puellam mehercules et asino tali concupiscendam ... advehebant.' (IV.23); sometimes they are longer reports of his thoughts, e.g. his first plan to escape

from the robbers;[22] occasionally his thoughts are presented as dramatic monologues, e.g. his monologue exhorting himself to escape,[23] and finally in the latter part of the Haemus episode Lucius' misreading of the situation, and his consequent disapproval and anxiety, are an important and ironic part of the narrative.

Just as Lucius' transformation into an ass affects the material available to the narrator,[24] so too does it affect the way in which the material is treated. It has been noted above that much of the narrative of the first three books consists of interaction between Lucius and other characters which is presented in dramatic scenes.[25] In Books IV - V this type of material and mode of presentation become less accessible. An examination of the texture of the narrative of the robber episode reveals a difference in the mode of presentation. A number of different techniques are present in the narrative: straightforward narration of actions etc.; dramatic scenes in which what is happening is shown to the reader, and the interference of the narrator and an awareness of his presence is kept to a minimum; description, when the narrator stops the flow of fictional time and turns from what is happening to describe what is there, i.e. the narrator is concerned with the object rather than the action; dramatic monologues, in which the narrator turns inwards and expresses dramatically what he felt or is feeling; finally, summary, in which the narrator telescopes events and presents them simply without detail, or presents the outcome of events, and not the process leading up to them.

Of course, the material can not be rigidly categorised; rather it shifts imperceptibly from category to category, according to the nature of the material and the desired effect, e.g. the passage describing the recapture of Charite and Lucius includes narration, dramatic monologue, and finally tends towards a dramatic scene. However, compared to the first three books there are three important differences in the robber episode: (i) there are fewer dramatic scenes, narration becomes the predominant mode of presenting material;[26] (ii) Lucius' emotions, thoughts, and reactions receive more attention as his outer life becomes more restricted;[27] (iii) those passages which concentrate on Lucius are normally presented as narration.[28]

The tendency towards narration is reflected in the lower percentage of direct speech, approximately forty one per cent. However, this percentage is rather misleading, as direct speech occurs not only in dramatic scenes but is also used elsewhere for various effects. In fact, there are only four fully realised dramatic scenes in this part of the Metamorphoses: the conversation between the robbers and the old woman,[29] the discussion at the robbers' feast,[30] the scene between the old woman and Charite,[31] and the scene in which Haemus is introduced to the robbers.[32]

Why are dramatic scenes used at these points in the narrative? A brief look at the passages seems to indicate two functions. Firstly, in three of the passages the scene serves as a background, presenting a milieu in which a story or a number of stories are told: at the robbers' supper the argument between the two groups results in the telling of the three stories to prove that it is easier to rob from the rich than from the poor; in the scene between the old woman and Charite, the latter tells of her abduction to arouse the old woman's sympathy, and the old woman, in order to comfort Charite, tells her the story of Cupid and Psyche; finally, in the scene in which Haemus is introduced, he tells the robbers the Plotina story in order to explain his present appearance and condition. In these three scenes the interaction and conversation of the characters serves to provide a dramatic motivation for the stories and a dynamic setting in which they may provoke reaction and response.

The scene which does not fulfil this first function most clearly reveals the second. Up to the moment when Lucius and the robbers arrive at the cave, the robbers have remained a curiously anonymous and characterless group. However, immediately after the description of their den the narrative suddenly breaks into a vivid scene between the returning robbers and the old woman who takes care of them. The robbers attack her in a string of grotesque and rhetorical insults, accusing her of laziness and drunkenness:

> "Etiamne tu, busti cadaver extremum et vitae
> dedecus primum et Orci fastidium solum, sic
> nobis otiosa domi residens lusitabis, nec
> nostris tam magnis tamque periculosis laboribus
> solacium de tam sera refectione tribues? Quae
> diebus ac noctibus nil quicquam rei quam merum
> saevienti ventri tuo soles aviditer ingurgitare."
> IV.7

She replies, stridenti vocula pavida, flattering them and cajoling them:

> "At vobis, fortissimi fidelissimique mei
> hospitatores iuvenes, affatim cuncta suavi
> sapore percocta pulmenta praesto sunt, panis
> numerosus, vinum probe calicibus exfricatis
> affluenter immissum, et ex more calida
> tumultuario lavacro vestro praeparata."
> IV.7

The relationship between the old woman, cringing and attempting to placate the robbers, and the robbers, blustering in manner and violently grotesque in language, is so extreme as to verge on the parodic; both seem to be playing with relish the stock roles of the brutal criminal and the whining conciliating old hag. The scene is brief, but it gives a vivid glimpse into the robbers' life, their brutality and their exaggerated mode of thought and expression, and provides a graphic intimation of the kind of community in which Lucius finds himself. This kind of insight could not be given so effectively and economically in narration or summary. This then is the second function of the dramatic scene: that of crystallising a situation, a character or a whole area of experience and action. This function is not confined to this passage but is also present in the other scenes: the robbers' feast develops the insight into the robbers' way of life; the scene between Charite and the old woman is used to give a vivid and dramatic presentation of Charite's grief and her pathetic story; finally, the scene of Haemus' introduction allows the reader to experience the same impact as the robbers experience of his bombastic and self-confident presentation of himself. In the last two scenes, and the scene between the old woman and Charite, it is interesting to note that the scenes occur at the beginning of a new part of the narrative: they thus serve as an effective and economical method of introducing a new centre of interest which vividly captures the readers' attention.

Direct speech is not confined to dramatic scenes but occurs in passages of narration. In the robber episode there are five such passages[33] in which direct speech is present but which cannot be described as dramatic scenes; there is no interaction, no movement; the effect is momentary rather than complete and sustained. A brief look at these passages reveals that they all have one factor in common - for the words to be fully effective they need a personal voice. The full effect would not be achieved in reported speech or

summary. The only exceptions to this are Haemus' words of assurance to Charite, '"Bono animo es" inquit "Charite dulcissima, nam totos istos hostes tuos statim captivos habebis."' (VII.12). On this occasion, Lucius is reporting what he overheard so that the reader may review the evidence on which the conclusion is based.

The conversation[34] between the disgruntled robbers about Lucius' inadequacies is a fairly simple example of this need for a personal voice; it shows the typical double-think of the robbers, who, depressed by their recent misfortunes, shift the responsibility for their ill-luck to Lucius. It also has the comic side-effect of presenting an unflattering picture of Lucius,'"... ruptum istum asellum, nunc etiam claudum frustra pascemus?"...' (VI.26). The second example involving the robbers,[35] follows a similar simple pattern; here, however, sarcasm is the salient ingredient in the taunting remarks addressed both to Charite and Lucius. The third example[36] involving the robbers also contains an element of sarcasm. Having recaptured Charite and Lucius, the robbers debate a suitable method of punishing them. A number of suggestions are made which are narrated in summary, '... ut primus vivam cremari censeret puellam, secundus bestiis obici suaderet, tertius patibulo suffigi iuberet, quartus tormentis excarnificari praeciperet ...' (VI.31). Finally, one of the robbers addresses the gathering placido sermone. He supports with arguments of moderation and appropriateness his proposal: 'Nec sectae collegii nec mansuetudini singulorum ac ne meae quidem modestiae congruit pati vos ultra modum delictique saevire terminum ...' (VI.31); the robbers are to refrain from killing Charite, but instead are to sew her up inside the skin of the dead ass, and leave her to die suffering a multitude of torments. The use of direct speech for this proposal has two functions. Firstly, it expresses the ironic, mock moderate attitude of the speaker, which at first appears sincere as he rejects the punishments previously suggested and argues for clemency and justice, but is gradually revealed to hide the reality of an even more hideous punishment. Secondly it conveys the full effect, both the witty appropriateness and the sadistic cruelty of the punishment. In reported speech or summary such a graded multiplicity of effect would be impossible.

The final example, Charite's prayer during the abortive escape

attempt,[37] is a similarly complex case. Here the direct speech, the subjective voice, heightens the excitement of the escape and the pathos of Charite's hopes and anticipations. It also adds a touch of irony both in Charite's tender promises to Lucius about the future, and in her romantic speculations about who the ass may be: '"Quod si vere Iupiter mugivit in bovem, potest in asino meo latere aliqui vel vultus hominis vel facies deorum"' (VI.29). In all of these examples the function of direct speech is the same; it is used to highlight the narrative by the introduction of a personal voice which is necessary to express a particular and often subjective attitude, tone or emotion.

Having examined the method of presentation in the robber episode it remains to consider the material itself. The initial function of the robbers is essential to the development of the story; it causes Lucius to set out on his travels; it removes him from an environment in which a second transformation would be possible on the morrow,[38] and places him in hostile surroundings in which a transformation may be extremely dangerous.[39] Apuleius has carefully prepared for the arrival of the robbers both by Milo's obsessive fear of them,[40] and by the utres incident.[41] It has been noted above[42] that the robbers remain very much in the background during the first part of this episode, the journey to the cave. Even when they have reached the cave, they receive a minimum amount of attention in the Lucius story, except for the brief scene with the old woman and the account of the feast. In those parts of the narrative in which they appear, they play a somewhat ancillary role, and the attention is deliberately diverted to other characters. Furthermore, they are never individualised or particularised in the primary narrative, instead a vague formulaic designation is always used.[43] MacKay[44] has interpreted this group-treatment as a reflection of 'outlaw democracy' and has called attention to the fact that, unlike the Greek romances,[45] the narrative does not concentrate on the leader of the robbers. The reason for this is not so much the democratic structure of the robber community, but rather the fact that their leader or one of their leaders has just been killed:[46] we see the robbers during a kind of interregnum, between the loss of one leader and the selection of another, Haemus.[47]

The only member of the robber community who receives any degree

of characterisation in the Lucius narrative is the old woman. She is described on various occasions as anum quandam curvatam gravi senio ... compellant, (IV.7), delira et temulenta illa ... anicula (VI.25), An custodiam anus semimortuae formidabis (VI.26). The reason for this individualisation is her important function as Charite's guard and her role as Charite's comforting confidante. She is introduced in the scene with the robbers, where her complete subservience towards them and their bullying and contemptuous attitude towards her are depicted.[48] Her scolding of Charite further shows her protective loyalty. '"Nimirum" inquit "tanto compendio tuae redemptionis defraudare iuvenes meos destinas'" (IV.25). When Lucius tries to escape she vainly tries to prevent him, becoming part of a farcical picture, '... videt ... non tauro sed asino dependentem Dircen aniculam ...' (VI.27). Having failed to prevent the escape of Charite and Lucius, in anticipation of the robbers' anger she hangs herself, but not without previously preparing their supper. This final detail, which shows her abject and terrified subservience to the robbers, completes the grotesque and, to a certain extent, pathetic portrait of the old woman.

The lack of attention given to the robbers during the Lucius narrative is balanced by their treatment in the three interpolated stories.[49] Apuleius uses these stories not only to diversify the narrative but also to explore the robbers' life style, their concept of themselves and their ideals and values. He organises this material around the stories of the downfall of three robbers, each of whom, unlike the robbers in the main narrative, is named and individualised. He adds a further dimension to the stories by using one of the robbers as a narrator. This narrator shares the ideals and values embodied in the stories. He takes a sympathetic, naive and almost idolising attitude towards the dead, to whose foolhardiness and inefficiency he is totally oblivious.

The scene is set for this exploration of the robbers kind of existence by the description of their headquarters.[50] This description which develops from the picture of the splendidly gothic setting to that of the simple and ramshackle building provides a ludicrous contrast which foreshadows the failed and self-conscious heroics of the robbers. The feast which follows their return gives a succinct indication of the violence and unruliness of their way of life:

> ... estur ac potatur incondite pulmentis
> acervatim panibus aggeratim, poculis agminatim
> ingestis; clamore ludunt, strepitu cantillant,
> conviciis iocantur, ac iam cetera semiferis
> Lapithis evantibus Centaurisque similia.
>
> IV.8

An argument which develops between the two groups of robbers, occasions the telling of the stories of the deaths of Lamachus, Alcimus and Thrasyleon.[51] The stories are told as heroic tales of bravery, but, as Tatum[52] has pointed out, the story of Alcimus, although its position - sandwiched between the stories of Lamachus and Thrasyleon - suggests that it is one more of the series of heroic deaths, is, in fact, in no way heroic. It is rather a story of comic stupidity and blundering inefficiency. Alcimus' death is the result of three mistakes: his mistake of oversight in initially not killing the old woman, his mistake of greed in waking the old woman in order to steal the bedcovers, and his mistake of gullibility in believing the old woman.

In the remaining two stories which are told at great length and in a much more exalted and sententious fashion, the narrator stresses the heroic stature and bravery of the dead robbers, but in both stories the account is undercut by an element of comic grotesqueness, bathos, and exaggeration: Lamachus declining to survive the loss of his arm, dispatches himself with his sword, having made the appropriate melodramatic gesture of kissing it, and is buried in the sea;[53] Thrasyleon dies, loyalty playing the part of the bear to the bitter end, '... sed iam morsibus laceratus ferroque laniatus, obnixo mugitu et ferino fremitu praesentem casum generoso vigore tolerans gloriam sibi reservavit...' (IV.21). What emerges from these stories is not the heroism and undying glory described by the narrator, but their ludicrously exalted concept of their mode of existence, their exaggerated code of honour and loyalty, and their incredible inefficiency.

It is to these exaggerated values and heroic concepts that Haemus appeals when he attempts to infiltrate the robber band. He presents himself as a kind of Tamburlaine figure:

> ..."nam praefui validissimae manui totamque
> prorsus devastavi Macedoniam. Ego sum praedo
> famosus, Haemus ille Thracius, cuius totae
> provinciae nomen horrescunt, patre Therone
> aeque latrone inclito prognatus, humano
> sanguine nutritus interque ipsos manipulos
> factionis educatus, heres et aemulus
> virtutis paternae."
>
> VII.5

His sentiments of hysterical valour, 'libentius vulnera corpore excipientem quam aurum manu suscipientem, ipsaque morte, quam formidant alii, meliorem' (VII.5), his bombast and his self-esteem are so exaggerated as to appear to be an ironic parody or caricature of the values and attitude of the robbers. To explain the discrepancy between his speech and his appearance he tells the story of the destruction of his band. This story stands in sharp contrast to the other robber stories: in the earlier stories the unsuccessful robber is treated heroically and the agent of his downfall is despised and denigrated;[54] in Haemus' story a strangely sympathetic portrait is given of the woman who was responsible for his downfall. Haemus seemingly aware of this oddity excuses it: 'Sed protinus sanctissima - vera enim dicenda sunt - et unicae fidei femina, bonis artibus gratiosa ...' (VII.7). The story also seems strangely inappropriate for its function,[55] i.e. to persuade the robbers to accept him as their leader, as it involves not only Haemus' defeat by a woman, but also the comic humiliation of his disguise as a poor female donkey driver, a humiliation not offset by his continuing indulgence in petty burglary. However, the defeat of Haemus' band is made to seem inevitable because of the godlike and irresistible interference of Caesar, suggested in the phrases, 'precibus ad Caesaris numen porrectis', 'denique noluit esse Caesar Haemi latronis collegium et confestim interivit, tantum potest nutus etiam magni principis', (VII.7). The very gusto with which Haemus tells his story, his overwhelming self-confidence and his heroic presentation of himself, convinces the gullible robbers, who are oblivious to the warning inherent in his previous use of disguise and seem to accord - strangely - more esteem to defeat than success. Once elected as their leader, he triumphs over their gullibility and inefficiency, cleverly persuading them to spare Charite, and finally organising them for their annihilation, which is paradoxically unheroic, ignominious and above all, efficient.[56]

This fairly detailed examination of the episode immediately following Lucius' transformation has attempted to explore how Apuleius deals with the narrative problems brought about by the changed situation of his hero. It has been shown how initially Lucius remains at the centre of the action; however once he is taken by the robbers to their cave he recedes into the background and the action centres around the robbers, Charite and Haemus.

Although the interest is focused elsewhere the reader is kept constantly aware of the presence of Lucius, either as a character involved on the periphery of the action or as a narrator. The only place where he is completely lost sight of is in the narration of the story of Cupid and Psyche: here the whole dramatic framework of the story and the primary narrative itself is eclipsed by the scope and range of the secondary narrative. The remaining secondary narratives in the robber section are very closely linked to the material of the primary narrative and are dramatically motivated by the action, not introduced editorially. They serve to diversify the material and tone of the primary narrative, and the interrelationships between the two strata of narration give an ironic depth and complexity to the whole.

Parallel to this new emphasis in material is a modification in Apuleius' use of narrative modes. In Books I - III much of the material is presented as dramatic scene: the nature of the material is such that it lends itself to this manner of presentation. In the robber section, although there are examples of different kinds of narrative modes, the dominant one used is a fairly full and detailed narration of events, both external and internal, - i.e. the thoughts and feelings of Lucius. This is especially true of the parts of the narrative directly concerning Lucius. Although narration has replaced scene as the dominant mode, there is no sudden increase in tempo, - in fact the high proportion of digressionary material seems to retard the pace of the narrative. The narrative itself is very detailed and the presence of direct speech and dramatic scenes adds to its vividness.

CHAPTER IV

NARRATIVE PATTERNS IN BOOKS VII - X

The robber episode represents a watershed between the content and narrative style of Books I - III and that of Books VII - X. It anticipates some of the changes in narrative technique of the latter part of the Metamorphoses, while retaining partially the dramatic and detailed narrative style of Books I - III. The changes in both material and technique of Books VII - X are closely related to, and, in fact, crystallised in the treatment of time in these books. Therefore, before examining Books VII - X, it may be useful to review the treatment of time throughout the Metamorphoses.

Up to the end of the robber episode,[1] the fictional time, the chronology of the narrative, has been treated fairly precisely. There are frequent references to points of time[2] and two references to the passage of time;[3] on the basis of these, it is possible to construct an approximate time scheme of events up to rescue and marriage of Charite. In the second part of the novel,[4] the treatment of time becomes more vague and undefined. However, it is possible to construct an approximate temporal framework for the whole work.[5] To this framework may be added material which belongs to a period before the action of the novel, which, although not existing within the time span proper of the novel, belongs to the same time continuum. e.g. Lucius' anecdote.[6]

There is, however, material which does not belong to this temporal framework; it has a retrospective character and its origins lie in the narrator's persona and role, rather than in the events narrated. The movement forward of fictional time is halted temporarily, and editorial material inserted. This material consists of certain types of description and secondary narrative, editorial commentary and digressions.

The situation is further complicated by the presence of secondary narratives. The narration of these, of course, belongs to the fictional time of the novel: the events narrated depart from this fictional time and have a retrospective, or, in some cases, timeless quality. Most of the secondary narratives fit into the temporal framework. They are related to the primary narrative by being the narration of events which happened to a particular person, or in a particular place, that figures in the Lucius story.

The presentation of the temporal relationship between primary and secondary narratives varies. Occasionally it is clear and precise: the events of the story[7] of the fuller's wife took place on a certain night[8] when the miller visited his neighbour; it is contemporaneous with a particular and current section of the Lucius story. Similarly Charite's story of her abduction can be precisely located in time.[9] Other stories are also contemporaneous with the primary narrative but lack a precise location in time. The Phaedra story,[10] or certainly the trial at its denouement, is narrated as taking place while Lucius was in a certain small town, but there is no precise relationship between the two lines of action; Lucius resumes his story with a vague summarising phrase, 'At ego tunc temporis talibus fatorum fluctibus volutabar...' (X.13). The robber stories[11] are the activities in which the second group of robbers were engaged while the first group attacked Milo's house, and are therefore contemporaneous with a certain part of Lucius' story. However, as the events described must have taken place over a number of days,[12] they can not be related to exact points of time in the Lucius story, only to a general area. The story of the three sons[13] has a similar, vague contemporaneous setting: while Lucius' owner, the gardener, is dining with the pater-familias, news is brought of the death of his sons, but no precise correlation between this and the Lucius story is established.

One presumes that the later events narrated in the story of the woman condemned ad bestias,[14] have taken place recently; however they are not related in time to the Lucius story. Furthermore, the story spans a long time, and therefore the earlier part is antecedent to the Lucius story. The second Charite story[15] follows a similar temporal pattern. The brief earlier part, describing Thrasyllus' vicious life and unsuccessful courtship of Charite, is antecedent to the events of the novel; the later part, from the rescue of Charite to the end, is contemporaneous with Lucius' time at the bailiff's farm. Here events in the primary narrative, the rescue and marriage of Charite, reappear briefly in a secondary narrative. This, as well as giving an added and rather strange density of perspective to the story, also precisely relates and interlinks the primary and secondary narrative structures at a certain point. The only other occasion that this occurs is Fotis' account of the events which led up to the Festival of Laughter.[16] In the old

woman's story of Arete and Barbarus[17] there are no indications of time; however it is told as contemporary gossip, and the hero, Philesitherus, reappears immediately in the Lucius story as the would-be lover, still young and desirable, of the miller's wife.[18] Therefore one may argue that the events of the Arete story are very recent.

Three stories definitely take place before the action of the novel begins; the Aristomenes story,[19] the Diophanes story[20] and the Thelyphron story.[21] None has an explicit time setting. There are no indications of when the events of Milo's story about Diophanes took place. Thelyphron's adventures took place while he was a young man.[22] Aristomenes has embraced a voluntary exile and remarried since the events of the story took place;[23] however, they are still recent enough to be widely spoken of in Hypata.[24] There remain two stories, that of the adulterous slave[25] and that of the poor man's wife,[26] which belong to the temporal framework of the primary narrative. However, it is impossible to assess whether they are antecedent to the fictional time proper of the novel. Both are introduced vaguely as being connected with a particular place:

> ... pagum quendam accedimus, ibique totam perquiescimus noctem; ubi coeptum facinus oppido memorabile narrare cupio.
>
> VIII.22

> ... et hospitio proxumi stabuli recepti cognoscimus lepidam de adulterio cuiusdam pauperis fabulam, quam vos etiam cognoscatis volo.
>
> IX.4

At the end of the story of the adulterous slave, there is a hint that the events are fairly recent, as the grief of the villagers is still fresh.

Two stories are outside the temporal framework of the primary narrative, that of Cupid and Psyche,[27] and that of Plotina.[28] The story of Cupid and Psyche, unlike the other secondary narratives in the Metamorphoses, is not introduced as something which has actually happened; it is introduced in a typical timeless fairy tale manner, 'Erant in quadam civitate rex et regina:...' (IV.28). The story of Plotina is presented by Tleptolemus as autobiographical; however it is later to be a fiction used by Tlepolemus to give himself a suitably convincing brigandish background, and therefore the events narrated

have no place in the fictional time of the novel.

The other kinds of material which do not fit into the temporal framework of the novel are certain types of description and commentary. Discussing the descriptive element in Leucippe and Clitophon of Achilles Tatius, Hägg[29] places them along a continuum, the extremes being those which are 'organic' i.e. dependent on and integrated into the action, and those which are independent of the action and digressionary in character. The former belong to the fictional time, the latter being timeless in character.

All the descriptions in the Metamorphoses are motivated by the action at a particular point: Apuleius does not indulge in the kind of independent digressionary descriptions found in Leucippe and Clitophon.[30] However, the degree of dependence of the major descriptive passages on the action varies. The description of the mime of Paris,[31] of the Isiac procession and rites[32] are an integral part of the action. They take place through fictional time; the things described are, of their nature, dynamic. The descriptions of static objects, also seems to take place through time; the description parallels the activity of the hero as he contemplates an object e.g. the description of Fotis and her hair style, 'Nec tamen ego prius inde discessi, quam diligenter omnem eius explorassem habitudinem.' (II.8). The description of Isis[33] reflects the eye of the observer as it gazes at the figure, gradually moving downwards, noting details from head to foot. The description of the animals at the mill[34] also belongs to this category of descriptions existing through time. This kind of description can be related to a characteristic of the hero whereby he exercises his curiosity in rapt contemplation; one envisages a pause in the action, while the hero gazes at an object or scene for a certain period of fictional time.

The description[35] of the statuary in the atrium of Byrrhaena is rather ambiguous. The description is introduced as a visual experience of Lucius but is presented directedly to the reader and not noticeably mediated through the mind of the hero. This may indicate that this long and elaborate description lies outside the fictional time of the novel, i.e. there has been a break in fictional time and an independent timeless element has been introduced. The narrative resumes with the words 'Dum haec identidem

rimabundus eximie delector,...' (II.5). This appears to place the description in the fictional time; however it seems inadequate to bear the full weight of the description - are we to envisage an imaginary pause and silence while Lucius visually explores the statuary in minute detail?

The final example of visual description is that of the robbers' cave.[36] Here there is no plausible reason for pause and visual exploration; furthermore the description is prefaced by a formal introduction in which the narrator playfully refers to his literary task. This relates it in time to the narrating, not to the experiencing Lucius, i.e. outside fictional time.

> Res ac tempus ipsum locorum speluncaeque
> illius quam latrones inhabitabant,
> descriptionem exponere flagitat: nam et meum
> simul periclitabor ingenium, et faxo vos
> quoque an mente etiam sensuque fuerim asinus
> sedulo sentiatis.
>
> IV.6

This brings us to another element which exists outside fictional time, that of commentary. Here the only problem is whether the comments are to be attributed to the narrator, i.e. retrospective comments on his experiences or his task of narration, or to the experiencing hero at a point within the fictional time.[37]

The digressions are affected by the same problem. For example in Lucius' first erotic encounter with Fotis[38] are we to accept that he paused in his sensuous contemplation to consider his reasons for rating hair so highly, or does the narrator deliberately break the flow of fictional time and intrude an erudite digression, to add an element of teasing suspense? The other digressions are open to the same ambiguity.[39] This ambiguity makes it impossible to assess with any degree of exactitude the percentage of timeless elements in the total narrative, but even at a maximum estimate the percentage would be tiny.[40]

The remaining material, i.e. that belonging to the fictional time span of the novel, may be classified into two categories, what Hägg terms 'temporal phases of narrative':[41] (i) material which is located in time in a particular day or night, or part thereof; (ii) material which does not fit into such a precise day/night framework. The first category may include narratives of various types, - scene, summary, certain types of description, or a mixture of more than one type; however, in the Metamorphoses, especially in the early

books, much of the material in this category coincides with the use of scene. Material of the second category usually coincides with the use of summary; scene may be present in this category when it is of an illustrative or iterative nature, i.e. showing the kind of action which was habitual.[42]

In the first part of the Metamorphoses up to the end of the robber episode VII,14, most of the primary narrative belongs to the first category. Two brief passages, both summary in nature, belong to the second category. In neither is the number of days specified, 'ad cuius noctis exemplar similes astruximus alias plusculas.' (II.17), 'Ad hunc modum transactis voluptarie paucis noctibus' (III.21). For the rest, the action is presented as the events of a number of individual days. The exact number of days covered in the first part of the Metamorphoses can not be accurately calculated, but in proportion to the total fiction time of two years, the period of time is very short indeed, - at the most, perhaps three weeks.[43] Nine days are particularised. These are not isolated, but are grouped in three sequences, bridged by summary transitional passages. The first group deals with Lucius' first two days in Hypata:[44] the second group of two days deals with the events surrounding the Festival of Laughter:[45] the third of five days deals with Lucius' transformation and his experience with the robbers.[46]

In this first part of the Metamorphoses dramatic scene is the dominant mode. There are twenty-three scenes in all. Furthermore, the secondary narratives in this section are dramatically motivated and told in a particular and appropriate setting. The presence of indefinite summarised periods of time[47] makes it impossible to compare the ratio of fictional time and narrative time (the actual space allotted) in the early and later parts of the narrative. Even if this were possible, the presence of secondary narratives would greatly distort the results. What is clear is that in the first half the events of a small number of days are treated very fully: in the second half a much longer period of time, approximately twenty-two months,[48] is treated in a slightly shorter narrative space. This division of time means that the same kind of full and dramatic treatment of material which is present in the early books of the Metamorphoses would be impossible in the later books. In these books there are twenty-five passages which do not fit into the

day/night framework, and twenty-four passages, covering thirty-nine days, which use a day/night framework. The day/night units are presented with a far smaller degree of detail than those in the first half. As in Books I - VII.16, the individual days are grouped into sequences, the number of days ranging from two to five. Unlike the first half of the narrative there are individual, isolated, days, surrounded by non-day/night material. This happens in fifteen cases, and of these eleven are in Books X and XI.

To parallel this change in tempo, there is a change in narrative technique: summary and generalised description replace dramatic scene and straightforward detailed narration as the dominant narrative modes.[49] The radical change in tempo and narrative technique and the long span of fictional time present Apuleius with two problems: (i) how to convey the impression of the passing of fictional time; (ii) how to deal with the range of material contained in such a period of time. Superficially the simplest solution to the first problem would be the constant use of time references. However, in the second part of the narrative such time signals are not frequent; when they occur, they are vague and indefinite.[50] Season changes are noted on three occasions: we learn when Lucius is en route to the bailiff's farm that Spring is over; when Lucius is with the gardener Autumn passes into Winter;[51] when Lucius awaits his public performance with the criminal woman his only consolation is that Spring has arrived.[52] Although not exactly conveying the impression of the passing of time, - except the gardener passage which is durative in nature, - these seasonal references do call attention to the fact that a certain period of time has passed, as does the reference to the date of Lucius' arrival in Rome[53] they give the narrative an underlying temporal rhythm.

Hägg, discussing this problem in relation to Chariton, suggests that 'changes in point of view, especially between different lines of action, probably increase the sense of the passing of time.'[54] Such changes in point of view and use of alternative lines of action are extremely difficult, if not impossible, in an first person narration; the frequent insertion of secondary narratives does achieve a similar effect. This effect is, in the majority of cases deceptive; the secondary narrative covers a period of time no longer than that necessary for its narration. There are two exceptions to

this effect of distortion. The Phaedra story[55] is presented at one point as being contemporaneous with the current part of the Lucius story, i.e. it constitutes a line of alternative action, separate but parallel to that of the Lucius story. This and the summarising transitional phrase 'At ego tunc temporis talibus fatorum fluctibus volutabar' (X.13) used when the primary narrative is resumed gives the impression of a certain, though very indefinite, period of time having passed.

The events of the greater part of the Charite story,[56] from her wedding to her death, are contemporaneous with a specific part of the Lucius story, his experiences at the bailiff's farm. The period of time during which the events leading up to her death took place is unspecified, but it must be envisaged to be of sufficient length to allow Thrasyllus to insinuate himself into the friendship of the newly married couple, 'sermonibus assiduis et conversatione frequenti' (VIII.2) and to allow a period of mourning to elapse before Thrasyllus approaches Charite, although it is emphasised that his approach is rash and premature.[57] The treatment of time in the parallel part of the Lucius story is also vague and indefinite; one perhaps receives the impression of days rather than weeks. If this is so, the narration of the Charite story corrects the foreshortened impression and gives the Lucius narrative a retrospective time perspective.

The nature of the material in Books VII - X, that of a long sequence of separate episodes, linked only by the presence of the protagonist, contributes to the impression of time passing. This is furthered by the use of summarised descriptions, - passages of a durative nature. Ultimately the two problems, that of time and that of material, are solved by the use of patterns, one of content structure, the other of narrative modes.

The basic structure of this part of the Metamorphoses is that of the changing pattern of masters. The constant change of owner, - there are seven owners in this part of the Metamorphoses, - is fundamental to the movement and development of the Lucius-narrative. Although no precise chronology is given of the varying periods of time spent with each master, the multiple changes of masters create the impression of a series of epochs of unspecified but substantial time, (the only exception of this is the soldier episode[58] which is

brief and undeveloped). This series does not create a chronology, but it serves to break up the total time into blocks related to definite milieus and actions.

Allied to this pattern of changing master is the pattern of narration in each 'master' episode. This consists of two main ingredients: (i) general description, either summary or rooted in time and place, which is related in some way to the current master; (ii) particular and self-contained incidents in which the attention is concentrated on the plot, the development of concrete action. The use of this pattern differs in complexity and treatment in each 'master' section, but the continual presence of the two ingredients modulates the tempo of the narrative, giving the impression of time passing in the summaries, of the regular movement of time in the general descriptions (which are iterative - durative in nature), and of the concrete points of time in the incidents. This pattern also offers a means of organising the material. The general description element and the particular event element form two strata in the Lucius-narrative which are co-existent and complementary. The former expresses and embodies the ethos and atmosphere, the permanent nature and qualities of situations and modes of existence; the latter is concerned with the development and resolution of particular and temporary situations and events which emerge from a definite milieu.

The two elements in the narrative pattern may be analysed further to investigate the various modes of narration used in the second part of the Metamorphoses. It has been noted in the discussion about the robber episode[59] that after Lucius' transformation there is a movement in the narrative from dramatic presentation to narration. In the second part of the Metamorphoses this tendency becomes more pronounced. The contrast is no longer between dramatic scene and straightforward detailed narration of events, but between summary and narration. Fully realised and sustained dramatic scenes still occur, as in the auction scene,[60] but there is an increasing tendency to replace them with brief dramatic sketches integrated into the narrative to form a heightened and dramatised narration, e.g. the dialogue between the two brother cooks.[61] In contrast to straightforward narration is the use of description and summary. Description, as has been suggested above, is used to express the permanent qualities of certain situations. In many cases the

description is fixed in a definite time and place. The description of the public rituals of the eunuch priests[62] takes place in the villa of a possessoris beati on the day after the auction, but these rituals are not peculiar to that time and place; it is a typical illustrative performance which is to be generalised to the remainder of the time Lucius spends with the priests, 'Ad istum modum palantes omnem illam depraedabantur regionem.' (VIII.29). Similarly the description of the slaves and animals at the mill[63] is not peculiar to the time of the description, Lucius' second evening at the mill, but describes their typical condition. In these cases the placing of the description in a definite time and place gives it an added dimension of immediacy and vividness which does not detract from the permanent or typical nature of what is described.

Elsewhere in the Metamorphoses descriptions are used which are summary in character; they do not describe one situation or action but give a generalised picture which is the sum of a series of similar pictures, i.e. they are of an iterative - durative nature. There are many examples of this e.g. Lucius pillaging food,[64] the humanisation of Lucius[65] and the bailiff's wife's treatment of Lucius.[66] The first part of Lucius' description[67] of his experiences with the cruel boy is summary in character; he describes what the boy was accustomed to do. This is in contrast with the second part[68] of the episode in which Lucius narrates what happened on a particular occasion. Similarly the description[69] of the priests' fortune - telling is a summary description, concerned with the general application of their fraudulent practices rather than a particular instance of it. The most formal and elaborate use of summary description is that concerning life with the gardener.[70] Firstly it describes ... servitii mei disciplina...; then it introduces the passage of time and the change of season and shows its effect on Lucius' life. It finally ends with the description of their food which effectively gives a visual image of the extreme poverty, '... lactucae veteres et insuaves illae, quae seminis enormi senecta ad instar scoparum in amaram caenosi sucus cariem exolescunt.' (IX.32). This passage shows how much can be skilfully and economically achieved in summary form; it presents a general and vivid picture of the shared life of the gardener and Lucius, and provides a solid background for the episode with the pater-familias, and the episode with the soldier.

This widespread use of summary in this part of the Metamorphoses reflects, of course, the time problem; the length of time itself demands a use of summary. It also reflects the nature of Lucius' experience which, as was noted above,[71] is limited, and some of which is, of necessity, repetitive. This brings us to the final problem; how Apuleius uses the material of books VII - X, particularly that centering around the various masters.

The rather loose structure based on Lucius' frequent change of master has the disadvantage of giving this section a certain disjointed and episodic feeling. However, it acts as a basic device for enlarging and diversifying the narrative; each change of master brings the possibility of new descriptions, new situations, new experiences, - either of Lucius or other characters, - and new opportunities for adding interpolated stories. The only occasion in which such opportunities are not exploited to any great extent is the episode of the soldier.[72]

A frequent change in geographical location is also inherent in the changes of master and in some of the material itself. However, this element of geographical change is not reflected in the narrative. Travelling forms an essential part of the priests' existence, but it is not exploited in the Lucius story;[73] one is not aware of a continuing change of location. Similarly in the episodes with the runaway slaves[74] and with Thiasus and the cooks[75] in which both groups deliberately embark on journeys, the changing geographical location is ignored. Places are not exploited, in any way, for effect; they do not even form vague backgrounds; they remain undescribed and unparticularised, anonymous locations,[76] in which certain things happen which have no integral connection with the place, or in which certain things have happened and are presented by Lucius as interpolated stories. This is in sharp contrast with the presentation of Hypata in the earlier books, where the city emerges with a distinctive atmosphere.[77] Even the places which are named, Corinth,[78] Cenchreae[79] Rome[80] remain shadowy, mere geographical tags, compared to Hypata. The geographical vagueness may be the result of the change in Lucius' itinerary, presumably made by Apuleius.[81] In the Onos[82] Lucius travels from Hypata north to Beroea and is changed back into a man

at Thessalonica. In the Metamorphoses Thiasus has travelled to Thessaly,[83] not Macedonia, to buy wild animals and gladiators, returns with Lucius to Corinth, and Lucius is transformed at Cenchreae, six miles from Corinth. Having changed Lucius' point of transformation Apuleius may have lacked the intimate geographical knowledge of Greece, or perhaps the interest or inclination to construct a realistic itinerary. Furthermore, as Scobie indicates "the travel motif is not of primary importance".[84] In fact the travel motif seems scarcely to be of any interest at all to Apuleius. It is treated once in these books, in the account of the nightmare journey of the slaves,[85] here it is not the travel motif which is pre-eminent but the recurring pattern of warning and violence. This absence, this neglect of the travel motif rather undermines the categorisation of the Metamorphoses as a wonder romance.[86]

The frequent change of owner makes possible the wide variety of milieus presented in Books VII - X. Lucius experiences life in many strata of society: the peasants at the bailiff's farm, the wretchedly poor gardener, the bourgeois miller and his bored wife, the opulent but still commercially alert Thiasus. This changing milieu offers a wide range of subjects which are treated in varying and appropriate ways. Apuleius seems unconcerned to provide a unity of material or form throughout the series of episodes; each episode has a tone and atmosphere peculiar to itself, which not only pervades the Lucius-narrative but is often also reflected in the interpolated stories. Many attempts[87] have been made to construct a unity or progression underlying the material of these books; they are largely unconvincing. These books present a loosely structured kaleidoscope of experience, rather than a progressive development.

The only constant thread running through these books is the element of violence; torture,[88] aggression[89] and death[90] in a variety of forms are recurring motifs whose treatment is often elaborately detailed:

> ... nudum ac totum melle perlitum firmiter alligavit arbori ficulneae, cuius in ipso carioso stipite inhabitantium formicarum nidificia borriebant et ultro citro commeabant multiiuga scaturigine. Quae simul dulcem ac mellitum corporis nidorem persentiscunt, parvis quidem sed numerosis

et continuis morsiunculis penitus
inhaerentes, per longi temporis cruciatum
ita, carnibus atque ipsis visceribus
adesis, homine consumpto membra nudarunt,
ut ossa tantum viduata pulpis nitore
nimio candentia funestae cohaererent
arbori.

VIII.22

The pattern of ill-treatment, threatened violent death, attempted escape, and contemplation of suicide constitute the basis suspense element of Lucius' adventures. The pattern is not only repeated in each 'master' episode but also is duplicated and elaborated within the same episode. The most notable and extreme example of this is the cruel boy episode in which Lucius suffers a multitude of tortures and a number of threats, both to his life and to his virility.

One may argue that the violent nature of the world in which Lucius moves is an underlying theme of the Metamorphoses. However, Apuleius nowhere discusses this theme or places it in a wider intellectual or religious framework; the incidents of violence do not seem to combine to form a unified construct, they rather sporadically break out, giving the text a grim and often sadistic twist. Therefore, it is more plausible to believe that the motif of violence is not treated thematically but rather exploited by Apuleius for a variety of effects, sensational, grotesque, melodramatic or pathetic. In describing scenes of violence, especially in the Lucius-narrative, Apuleius often introduces a mythological allusion, comic in tone, e.g. commenting on his escape from the wrath of the cruel boy's mother, 'Qua caecitate atque faetore tandem fugata est a me pernicies: ceterum titione delirantis Altheae Meleager asinus interissem.' (VII.28). These mythological allusions are not only displays of wit in finding an appropriate parallel, but also they have the effect of placing the violence at a distance, by the introduction of either an erudite digressionary tone, or a mock-heroic atmosphere.

The interpolated stories are mainly concerned with violence; the only exceptions being the witty adultery tales, that of the poor man's wife,[91] and that of Arete.[92] The remainder of the stories not only contain violence but violence of a particularly sensational nature, e.g. the multiple murders of the criminal woman story.[93] The form of an interpolated story has a number of

advantages for such material. Firstly, it gives the story a degree of authenticity, especially if the narrator is individualised and the narration is fixed in time and place. Secondly, it allows a greater degree of distance to exist between the reader and the material; the reader experiences the story at a second remove where he is less emotionally involved and therefore can more freely enjoy the horrific and sensational elements. Finally, it allows the author more scope to develop the possibilities inherent in the material; he is freed from the restrictions of the I-narration and can indulge in melodramatic setpieces, rhetorical speeches, psychological analysis without straining the framework of his narration.

The treatment of violence is not consistent but varies according to its context. In this it reflects the change of tone and treatment between the different episodes. It has been suggested above that each episode forms a unity, not so much of plot, but rather of tone and atmosphere. This unity is formed by selecting one or in some cases, two aspects of Lucius' situation, developing that aspect in a particular way and reinforcing the created atmosphere by the motifs and tone of the interpolated stories.

The first example of this is the bailiff episode. The first part of the episode is concerned with the ever increasing ill-treatment Lucius receives, the threatened castration and death.[94] In the second part the slaves who have left their home in fear and grief, 'Tunc illi mutati dominii novitatem metuentes et infortunium domus herilis altius miserantes fugere comparant.' (VIII.15), meet with two warnings, the first graphically precise, 'Denique ob iter illud, qua nobis erat commeandum, iacere semesa hominum corpora suisque visceribus nudatis ossibus cuncta candere...' (VIII.15), the second vague and ominous 'An nulli scitis quo loco consederitis?' (VIII.19). The warnings are parodoxically fulfilled; the very precautions the slaves take incite the attack of the villagers; resting, in deceptively idyllic surroundings,[95] from this attack one of the slaves is lured away and eaten by a dragon disguised as an old man.[96] The two interpolated stories, that of Charite's tragedy[97] and that of the adulterous slave,[98] echo each other, both being concerned with sexual passion and revenge. Walsh[99] has suggested that the second part of the episode, the journey of

the slaves and the story of the adulterous slave, is intended to express the complete hostility of the world, of man, of nature, and of the supernatural. Certainly throughout the narration of the journey a pervasive atmosphere of fear and foreboding is created; appearances and optimistic anticipations are seen to be unreliable and deceptive; in which violence, sudden deaths, cruel punishments and the presence of the supernatural overshadows and dominates the narrative.

The auction at which Lucius is sold[100] introduces the episode of the priests. The tone of satire is set immediately in the witty dialogue between the auctioneer and the priest, and in the elaborate satiric caricature of the latter. In this episode Apuleius is concerned with exposing the false religion of the priests. He concentrates on its exaggerated and masochistic rituals, the sexual perversity of the eunuch priests and finally their fraudulence. The satire works not only through the descriptions of the priests' activity, the comic humiliation of the discovered attempt at rape,[101] and of their arrest for theft,[102] but also in the editorial comments which emphasise the satiric treatment and indicate a satiric norm to the reader. The witty adultery story[103] while echoing the themes of the Lucius-narrative only in so far as it is centred on illicit sexual behaviour, continues the comic tone of the satire on the eunuch priests.

The adultery theme introduced in the poor man's wife's story forms the second part of the miller episode.[104] The first part of the episode is devoted to a graphically realistic depiction of the unpleasantness of mill work and the appalling physical state of the mill workers, human and animal, which is conveyed in a vivid item by item description of their physical ills.[105] The second part of the episode is a complex treatment of the adultery motif which is treated in a realistic and witty style. The tone of the episode undergoes a strange transformation at the end, when the divorced wife avenges herself on the miller by supernatural means. This supernatural aftermath is in sharp contrast to the witty and realistic treatment of the bourgeois immorality of the adultery plot and breaks the unity of the episode.

The gardener episode[106] shows a much greater degree of unity. It begins with a highly formal and vivid description of Lucius'

life with the gardener which stresses the wretched poverty of their existence but also the gardener's sharing with Lucius of the meagre food. The poverty and the generosity motivate the pater-familias incident[107] in which the gardener gives hospitality to a rich landowner, is promised a reward for which he immediately and enthusiastically sets out. In dealing with this incident Apuleius is first concerned in lavishing attention on the series of portents which occur during the gardener's visit.[108] These six portents in their grotesqueness and illogicality create an atmosphere which anticipates and complements both the tragic story of the three sons and the father's melodramatic reaction to it.[109] The incident[110] between the gardener and the soldier repeats on a more pedestrian level the main themes of the plot of the three sons story, that of the powerful bullying the weak, and that of the weak using a strategy of deception and surprise to overcome the bully. Lucius' time with the soldier is briefly dealt with in a satiric description of Lucius as a military pack animal[111] which echoes the tone of gardener/soldier incident. Apuleius then immediately moves on to concentrate on the elaborate and full-blown story[112] of incestuous love and attempted murder, which gives him an abundance of opportunities for melodrama, suspense, contortions of plot and surprise.

Once Lucius has become the property of the cooks[113] the attention is centred on Lucius and his gradual humanisation, his opulent milieu, and the indulgence of his sensuality, both with the matrona and the culinary delicacies. Between the sensual humanisation of Lucius and the elaborate description of the preciously erotic Paris mime is the story of the woman condemned ad bestias.[114] The material of this story, the pathological series of murders first motivated by sexual jealousy and then by greed, is violent and chilling. Its juxtaposition to the Paris mime and the humanisation of Lucius deliberately breaks the falsely delicate and artificial tone of these episodes and suggests their underlying degeneracy and falsity.

Throughout Books VII - X Apuleius faces the problem that his hero is in an essentially static situation in which the possibilities for initiative and change are very limited: this situation lasts for a considerable period of time. It is obvious

that to present his material in the dramatic and detailed manner of Books I - III would be inappropriate. To deal with the long period of time and the restricted situation of his hero a new approach to selection, organisation and presentation is necessary. It has been argued that the new methods of organisation and presentation are reflected in two patterns - that of changing masters, and the narrative pattern within each episode. These patterns serve to organise the material, to modulate the tempo of the action, and to add variety to the material and its presentation. Finally, it has been argued that Apuleius has not sought to impose a unity on the material, but has exploited the frequent change of master to add diversity to the narration, both by the variety of milieus, and by the inclusion of secondary narratives.

CHAPTER V

FORTUNA AS A NARRATIVE DEVICE

Forms of the word Fortuna are used sixty-nine times in the Metamorphoses. This figure would suggest that the position of those[1] who believe the role of Fortuna to be an important and fundamental one in any interpretation of the Metamorphoses is very strong. However, the situation is not so simple. The word Fortuna covers a wide range of meanings and concepts: it may mean a state of affairs, one's situation, and hence one's material means, e.g. '... tu fortunam collapsam affirma,...' (XI.2); it may mean a tendency which is noted in a person's experience, and hence good luck or bad luck, e.g. '... sed agilis atque praeclarus ille conatus fortunae meae scaevitatem anteire non potuit.' (IV.2); finally, it may mean the personification of the concept of chance, the deity Fortuna, a power, seemingly arbitrary and irrational, controlling events, e.g. 'Sed utcumque Fortunae caecitas, dum te pessimis periculis discruciat, ad religiosam istam beatitudinem improvida produxit malitia.' (XI.15).

The examples cited above are all fairly straightforward; the concept to be conveyed is clear. However this is often not the case; the dividing lines between the categories of meaning are indefinite and frequently it is not clear whether the word means a situation or the power behind or creating the situation.[2] Matters are further complicated by the fact that within a passage the meaning of the word may shift from one category to another. An example of this type of shift is present in the priest's speech, - a speech which is central to the interpretation of the role of Fortuna in the Metamorphoses and therefore will be quoted in full:

> Multis et variis exanclatis laboribus magnisque Fortunae tempestatibus et maximis actus procellis ad portum quietis et aram misericordiae tandem, Luci, venisti: nec tibi natales ac ne dignitas quidem, vel ipsa qua flores usquam doctrina profuit, sed lubrico virentis aetatulae ad serviles delapsus voluptates, curiositatis improsperae sinistrum praemium reportasti. Sed utcumque Fortunae caecitas, dum te pessimis periculis discruciat, ad religiosam istam beatitudinem improvida produxit malitia. Eat nunc et summo furore saeviat, et crudelitati suae materiem quaerat aliam: nam in eos quorum sibi vitas in servitium deae nostrae maiestas vindicavit, non habet locum casus infestus.

> Quid latrones, quid ferae, quid servitium,
> quid asperrimorum itinerum ambages
> reciprocae, quid metus mortis cotidianae
> nefariae Fortunae profuit? In tutelam iam
> receptus es Fortunae, sed videntis, quae suae
> lucis splendore ceteros etiam deos illuminat.
> Sume iam vultum laetiorem candido isto habitu
> tuo congruentem, comitare pompam deae
> sospitatricis inovanti gradu. Videant
> irreligiosi, videant et errorem suum
> recognoscant: 'En ecce pristinis aerumnis
> absolutus Isidis magnae providentia gaudens
> Lucius de sua Fortuna triumphat.' Quo tamen
> tutior sis atque munitior, da nomen sanctae
> huic militiae, cuius non olim sacramento etiam
> rogabaris, teque iam nunc obsequio religionis
> nostrae dedica et ministerii iugum subi
> voluntarium: nam cum coeperis deae servire,
> tunc magis senties fructum tuae libertatis.
> XI.15

Here the meaning of the word Fortuna shifts from a clear personification in the first part of the speech to something slightly different in the expression '... Lucius de sua fortuna triumphat...' Although this phrase echoes Lucius' earlier words, '... deae maximae providentia alluctantem mihi saevissime Fortunam superarem...' (XI.12), where Fortuna means the deity, the phrase here seems to call for a paraphrase of 'Lucius triumphs over his ill-luck, his unhappy destiny,' i.e. it is the tendency not the power.

The import of the priest's address to Lucius is clear; the saving role of Isis is opposed to the tormenting role of Fortuna; she is the harbour into which the storms of Fortuna have unwittingly and ironically driven Lucius; blind Fortuna is contrasted with seeing Fortuna - Isis - Tyche.[3] This quasi-theological interpretation - almost a psychomachia of Lucius' experiences - has been accepted by some critics as programmatic.[4] The theme of the dichotomy of Isis and Fortuna is seen as central to the Metamorphoses; Lucius is pursued by Fortuna until he is saved by Isis. Isis is represented as the antithesis of Fortuna: where Fortuna is blind, she is videns; where Fortuna is malignant she is benevolent; where Fortuna is irrational and unstable, she is the ordering power of the universe.

This theory, although elegant and satisfactory, is somewhat unsubstantiated by evidence. Of the many forms of the word Fortuna mentioned above only thirteen are both explicit references to the

personalised deity and in the Lucius-narrative; of these thirteen, ten are prior to the priest's speech. Furthermore, these references to the goddess Fortuna are not placed throughout the narrative at points of structural importance where one would expect them if the theme were of central importance, and where they would be appropriate, e.g. the mistake about the ointment in the transformation scenes; the inopportune arrival of Lucius' slave at the moment when Lucius is attempting to snatch the roses from the shrine of Epona;[6] the equally inopportune entrance of the robbers;[7] the abortive escape with Charite.[8] In fact in the Lucius-narrative in the first six books of the Metamorphoses there are no references to the goddess Fortuna. Instead, vaguer words and phrases which avoid personification are used, e.g. 'Talibus fatis implicitus...' (IV.3); 'Sed tam bellum consilium meum praevertit sors deterrima...' (IV.5). The author fails to signal this 'significant theme': had he wished to do so he could have (i) referred to it in the prologue, (without necessarily disclosing the conclusion by mentioning Isis), on (ii) established the theme in the early books so that the reader would be aware of the emerging pattern. He does neither: it is not until the beginning of Book VII that the goddess Fortuna is mentioned in Lucius' narrative, when she is given very full treatment:

> Haec eo enarrante, veteris fortunae et illius beati Lucii praesentisque aerumnae et infelicis asini facta comparatione medullitus ingemebam, subiitque me non de nihilo veteris priscaeque doctrinae viros finxisse ac pronuntiasse caecam et prorsus exoculatam esse Fortunam, quae semper suas opes ad malos et indignos conferat, nec unquam iudicio quemquam mortalium eligat, immo vero cum iis potissimum deversetur, quos procul si videret, fugere deberet, quodque cunctis est extremius, varias opiniones, immo contrarias nobis attribuat, ut et malus boni viri fama glorietur et innocentissimus contra noxio rumore plectatur. Ego denique quem saevissimus eius impetus in bestiam et extremae sortis quadripedem deduxerat, cuiusque casus etiam quovis iniquissimo dolendus atque miserandus merito videretur, crimine latrocinii in hospitem mihi carissimum postulabar. Quod crimen non modo latrocinium, verum etiam parricidium quisque rectius nominarit, nec mihi tamen licebat causam meam defendere vel unico verbo saltem denegare. Denique ne mala conscientia tam scelesto crimini praesens viderer silentio consentire, hoc tantum impatientia perductus

> volui dicere "Non feci." Et verbum quidem praecedens semel ac saepius immodice clamitavi, sequens vero nullo pacto disserere potui, sed in prima remansi voce, et identidem boavi "Non, non" quamquam nimia rotunditate pendulas vibrassem labias. Sed quid ego pluribus de Fortunae scaevitate conqueror? Quam nec istud puduit, me cum meo famulo meoque vectore illo equo factum conservum atque coniugem.
>
> VII.2-3

This passage marks an important point in Lucius' narrative, a point of realisation that Fortuna is antagonistic to him. Up to this moment he has been the passive, almost oblivious victim of the ill-luck which has been his lot since his arrival in Hypata; his misfortunes have been legion, - his miserly host, his stupid and officious friend, his humiliating role in the Festival of Laughter, his transformation, the uncordial reception by his own animals in the stables, the beating by his own slave, his abduction, etc. Now reviewing the past and hearing of the latest misfortune, the false accusation against him, he feels that he has reached the nadir of his experience. His reactions suddenly cease to be resentment[9] at the agents of his misadventures and become a generalised conception of and complaint against an irrational and malevolent power, Fortuna. From this moment on Lucius perceives Fortuna as a malignant force which controls and manipulates his experiences.[10]

One question remains: how is the reader intended to react to this diatribe against Fortuna? Is it to be taken at face value, or does it demand a more complex approach? A number of features need to be noted: firstly, the artificial and self-conscious nature of the passage signalled by both the highly rhetorical style and by the quasi-scholarly introduction (elsewhere when Lucius is self-conscious and erudite the intention and effect is not straightforward);[11] secondly, the description of Milo as hospes carissimus - a description which we know to be inaccurate[12] and which seems to signal an element of irony, either conscious or unconscious, in the passage; thirdly, the comically abortive and farcical attempt by Lucius to protest his innocence; finally, the anti-climactic conclusion to the complaint. The presence of these features does much to undermine the superficial seriousness of the passage and certainly prohibits its acceptance as a serious statement of the central theme.

The other major statement of the Fortuna theme, the priest's speech,[13] is also highly rhetorical. However, it is the public rhetoric of a sermon rather than the private rhetoric of self-deliberation, - it is rhetoric for quite a definite purpose, 'Videant irreligiosi, videant et errorem suum recognoscant.' (XI.15). It is not undercut by any comic or ironic elements and therefore perhaps offers more conclusive and reliable evidence. However, it is to be noted that it is the priest's interpretation, i.e. the opinion of a created character and as such need not be more reliable than the misguided conclusions of the populace concerning Lucius' virtue; '... felix Hercule et ter beatus qui vitae scilicet praecedentis innocentia fideque meruerit tam praeclarum de caelo patrocinium...' (XI.16).

The important question is how reliable is the priest's opinion, to what extent is the reader intended to accept and share it. A number of factors seem to support the reliability of the priest. Firstly, he has been chosen by the goddess Isis and instructed how to react to Lucius.[14] Secondly, his speech reveals that he has full knowledge of Lucius' background, the circumstances of his transformation, and his adventures as an ass, (knowledge which was presumably supernaturally imparted). These two factors do much to lend credibility to the contents of his speech; divinely inspired his opinion seems to be reliable, if not infallible.

In the speech the priest reveals a theological pattern in Lucius' experiences. However, although one accepts this pattern at this point in the narrative, it is not necessary for the reader to apply this pattern retrospectively and to amend his reading of the narrative in the light of this speech. The nature of the priest's address is too metaphorical to demand such orthodoxy; for in it metaphors are juxtaposed with solid fact. One accepts the presence of Fortuna - either as a deity or as the metaphor for all that Lucius has experienced - instability, perpetual change, a pattern of disillusioned hopes, irrational cruelty. However, this presence, this pattern of events, need not be conceived narrowly as a personalised deity engaged in a personal vendetta against Lucius and finally defeated by Isis, but more broadly as epitomising the very nature, irrational and absurd, of the world which Lucius experiences. Lucius' narrative shows his gradual

realisation of the nature of the world, and his conceptualisation (rhetorical or theological) of the irrational power controlling it.

This broader interpretation of the nature of Fortuna in the Metamorphoses is supported by the fact that Lucius' experience and perception of Fortuna is not peculiar to himself alone but is also generalised to other characters in the Metamorphoses:

> "... fruatur diutius trophaeo Fortuna
> quod fixit ipsa."
>
> Socrates,I.7

> "Sed cum nullum aliud telum mortiferum
> Fortuna quam solum mihi grabatulum
> subministraret, ..."
>
> Aristomenes,I.16

> "... enimvero Alcimus sollertibus coeptis
> minus saevum Fortunae nutum non potuit
> adducere."
>
> The robber-narrator,IV.12

> "Vos" inquit "superi tandem meis supremis
> periculis opem facite, et tu, Fortuna
> durior, iam saevire desiste: sat tibi
> miseris istis cruciatibus meis litatum
> est."
>
> Charite,VI.28

> ... nec quicquam diutina deliberatione
> tam salubre visum quam fuga celeri
> procellam Fortunae saevientis evadere.
>
> The tutor in the Phaedra story X.4

> Sed haec bene atque optime plenaque cum
> sanctimonia disposita feralem Fortunae
> nutum latere non potuerunt, cuius
> instinctu domum iuvenis protinus se
> direxit saeva rivalitas,...
>
> The narrator in the story of the woman condemned ad bestias. X.24

These references in the interpolated stories broaden the basis of the role of Fortuna in the Metamorphoses and build up the impression of Fortuna as a force perceived by the population of the Metamorphoses in general, rather than the impression of a force peculiarly antagonistic to Lucius.

Nor is the concept of Fortuna absent from the world of the Greek romance, a world, according to Reardon,[15] typified by isolation and instability. It appears twenty-one times in Achilles Tatius, seventeen times in Chariton, sixteen times in Heliodorus, once in Xenophon, and twice in Longus. (In Longus' narrative its role is largely taken over by Eros. Its rarity in Xenophon is

perhaps attributable to the fact that the Ephesiaca appears to be an epitome). In the case of the Greek romances, despite the religious element[16] in the final denouement, no attempt has been made to structure the movement of the plot around the two polarities, Fortuna and the saving deity. Instead the role of Fortuna has been seen to be multiple: (i) as a deity, a genuine mover of events; (ii) as expressive of a world where instability is the norm; (iii) as a narrative device used instead of character and causation for the development of the plot.[17] It is on these three levels that the role of Fortuna operates in the Metamorphoses - persona, atmosphere, and narrative device.

It is this third level, this function of Fortuna as a narrative device, which has largely been ignored and needs to be examined. Apuleius and, to a great extent, the authors of the Greek romances use the nature of this power, which delights in arbitrary and irrational change, to develop the action along lines which normally would be judged as illogical and improbable. The characteristics of Fortuna are used to diversify and enlarge the material, and her presence and interference are used as a means of explaining or excusing improbabilities.

Of course the three levels interact: the existence and interference of an irrational, malevolent power creates an atmosphere of instability and threatening mystery in which improbabilities,[18] seemingly motiveless actions,[19] schizoid changes in personality[20] are acceptable. It is at this point of instability that the concept of Fortuna and the concept of magic intersect: they become the coordinates of a universe in which 'mutability, paradox and reversal are the norm'.[21] This atmosphere created by references to Fortuna, the presence of magic and the pattern of reversal has the effect of lulling the reader's possible critical reaction and sceptical attitude.[22] Furthermore, the concept of Fortuna has the effect of broadening the scope and complexity of the plot. This use of Fortuna as a narrative device is primarily used in Books IV - X in which as noted above, the range of material is limited because of Lucius' situation as an ass. It is only when Lucius has begun to experience life as an ass that he perceives Fortuna as a force. This, of course, operates on two levels: it is only when he becomes an ass with all the contingent isolation, vulnerability, lack of redress etc. that he

perceives himself to be the victim of a cruel and irrational power which controls and manipulates his experiences, and it is then that Fortuna becomes important as a mechanism of the narrative, to initiate events, to provide complications etc.

Barrow, in his book on Plutarch, suggests that there is a difference between the Roman Fortuna and the Greek Tyche: the Roman goddess is conceptualised as being positive and constructive, 'she knows what she is about', the Greek goddess is in comparison neutral and indifferent.[23] The concept of Fortuna in the Metamorphoses falls within neither of these categories. It is nearer the Greek concept than the Roman in so far as Fortuna is portrayed as being indifferent to human deserts. This indifference is symbolised by her blindness.[24] Rather than the customary fickleness she is portrayed as persistent and insatiable in her ill-treatment of Lucius.[25] However, the predominant attribute assigned to Fortuna in the Metamorphoses is cruelty.[26] On two occasions only does Fortuna seem to initiate better circumstances for Lucius. The first time he regards her benevolence with suspicion, (a suspicion which is soon justified):

> Sed in rebus scaevis affulsit Fortunae mutus hilarior, nescio an futuris periculis me reservans, certe praesente statutaque morte liberans...
>
> VII.20

The second time despite Lucius' optimism, his improved circumstances and his seemingly secure and enviable situation as Thiasus' prodigy leads directly to the exhibition at the games, entailing ignominy and possible death for Lucius, 'Nam et ego tandem ex aliqua parte mollius mihi renidentis Fortunae contemplatus faciem...' (X.16). In both of these situations Lucius is lulled into a false feeling of calm only to be jolted into a realisation of mortal danger by an unexpected twist of the plot.

In the remainder of the Metamorphoses she serves two functions. Firstly she is seen as the force motivating the cruel or aggressive actions of others: the attack of the stallions on Lucius when he approaches the mares is seen as caused by Fortuna, 'Talibus aerumnis edomitum novis Fortuna saeva tradidit cruciatibus...' (VII.16). Lucius' experience with and ill-treatment by the cruel boy, whose initial antagonism and cruelty towards Lucius seem to lack any motivation whatsoever, are attributed to the hostility of Fortuna:

'Verum Fortuna meis cruciatibus insatiabilis aliam mihi denuo pestem instruxit...' (VII.17). Secondly she is seen as the force behind situations and incidents through which Lucius' dangers are multiplied and his ill-treatment worsened. In the later part of the cruel boy episode the boy is killed by a bear and Lucius fleeing from the danger is captured by a traveller, whose arrival seems to promise escape from the threat of gelding by the villagers. However, his escape is shortlived as Lucius and the traveller meet the search party of villagers, a coincidence attributed to the hostility of Fortuna, 'Sed illa Fortuna meis casibus pervicax tam opportunum latibulum misera celeritate praeversa novas instruxit insidias'. (VII.25). After the flight of the slaves from Charite's farm Lucius is put up for auction along with the other animals. He is again unlucky in his owners, becoming the property of the eunuch priests, a misfortune which he attributes to the antagonism of Fortuna:

> Sed illa Fortuna mea saevissima quam per tot
> regiones iam fugiens effugere vel
> praecedentibus malis placare non potui,
> rursum in me caecos detorsit oculos...
> VIII.24

While in their possession he once again comes into mortal danger, - this time twofold: while attempting to escape being substituted for a stolen piece of venison, his erratic behaviour leads to a suspicion that he has contracted rabies. This failure of one plan to escape from danger leading to a greater danger is attributed to Fortuna's interference:

> Sed nimirum nihil Fortuna renuente licet
> homini nato dexterum provenire, nec
> consilio prudenti vel remedio sagaci
> divinae providentiae[27] fatalis dispositio
> subverti vel reformari potest.
> IX.1

The incidents of ill-treatment of Lucius and of threats to his life noted above are only a small part of the total, - i.e. those in which Fortuna is mentioned. The remainder,[28] lacking any explicit references to Fortuna are part of the same pattern, a pattern in which Lucius is assigned the role of an inherently unlucky creature, whether as a man or as an ass who is continually a victim of aggression and cruelty, and frequently in danger of his life. This pattern of ill-luck is intimately connected with the theme of Fortuna, which is its externalisation, and ironically

its rationalisation. Fortuna and her hostility towards Lucius are used both as a means of accounting for his continual role as victim and as a means for giving this theme variety and elaboration.

CHAPTER VI

CURIOSITAS AS A NARRATIVE DEVICE

It has been noted by many writers[1] that Lucius' predominant characteristic in the Metamorphoses is that of Curiositas. This personality trait is established firmly in the early books and plays an important part in the development of the action up to the moment of transformation. As has been noted by Schlam[2] the word curiosus has an essential ambiguity and embraces a variety of meanings. They may be categorised as (i) a search for transcendental knowledge; (ii) the pursuit of mirabilia; (iii) delight in anything which is strange and new; (iv) interference in the affairs of others.

In the first three books of the Metamorphoses Lucius' curiosity falls mainly into the middle two categories. He is fascinated by marvels, particularly by those pertaining to the supernatural, '... sititor alioquin novitatis...' (I.2), '... nimis cupidus cognoscendi quae rara miraque sunt...' (II.1). This quality, channelled into the pursuit of magic, motivates the action of the first three books. It fulfils the same initial function at the beginning of the Onos,[3] though it is not developed to such an extent. It is also present at the beginning of the Vera Historia,[4] which may indicate that it was a common motif in the wonder romance genre.[5]

Lancel[6] suggests that there are two distinct kinds of curiositas. The first he calls curiositas des mirabilia - the curiosus avidly pursues marvels with a reverent and credulous awe. This curiositas, he argues, has no moral blame attached to it; in this context he compares Lucius' travels in Thessaly to those of Egeria to the holy places in Palestine. The second he terms hubristic curiositas; this he claims, is associated closely with magic, and embodies the idea of attempting to go beyond what is the sphere of legitimate knowledge, - the sacrilega curiositas[7] of which Psyche is guilty. This division on the basis of the object of curiositas appears to be rather deceptive; there is no essential difference between Lucius wandering around Hypata, imagining everything to have been transformed by magic,[8] and Lucius experimenting with magic, - in both magic is the object of curiositas. The separation of magic and mirabilia seems to me to be an artificial one; magic may be regarded

as a particular kind of marvel. What is different in the examples cited above is the degree of active participation: in the first examples Lucius is only an observer, although an observer who imaginatively transforms what he sees; in the second example he deliberately participates in and experiences magic personally. This difference in the degree of participation is directly related to the two aspectsof Lucius' curiositas, the passive aspect of observation, and the active aspect of experiencing and experimenting. It is also, of course, related to the two main divisions of meaning of the word, to desire to know and to interfere. Of course these two aspects, observation and activity, can not be regarded as entirely separate and independent: they are rather extremes of a continuum, and are often co-existent, or, more precisely, consequent, observation followed by interference. Broadly speaking, however, they have a different effect on the narrative, - the observation aspect expands the material, it is almost digressionary by nature, the interference motivates or complicates the action, it is forward-moving.

In the Onos, apart from its initial function, the curiositas motif plays a minor role. Having fulfilled its initial function of setting the action in motion, it is referred to twice in the remainder of the narrative: when Lucius betrays the gardener[9]; after Lucius' transformation back into a man, when he declares that he is thankful to be rid of his asinine curiosity.[10] In the Metamorphoses the curiositas motif is much more fully developed and elaborated after its initial function of causing Lucius' experimentation with magic and hence his transformation. Apuleius explores and exploits its full range of meaning both in the Lucius story and in the interpolated tales.[11] Much attention[12] has been given to the implications, religious and philosophical, of the curiositas motif, however, its treatment is not simply thematic, it also constitutes an important narrative device. This function of curiositas has been noted by a number of scholars: Van der Paardt refers to curiositas as 'the activating element throughout the novel';[13] Lancel remarks that 'Comme Fortuna et au même degré curiositas est un moteur du roman'.[14] Scobie[15] points out how as a narrative device it works in two ways. Firstly, it motivates some of the action of the Lucius story, both when Lucius is a man and when he has been changed into an ass; furthermore, it motivates

the action in some of the interpolated tales. Secondly, it is used as a means of introducing new and digressionary material; as a man Lucius is an avid listener to the tales of others; both Aristomenes' story[16] and that of Thelyphron[17] are told to satisfy his curiosity. This function of curiositas as a narrative technique for motivating and expanding the action plays an important part in Books IV - X where the immediate material available to the narrator is somewhat limited. As an ass Lucius' curiosity operates in two ways, in overhearing tales which he includes in his narrative and in investigating what is happening around him. In this way the various possibilities inherent in the concept of curiositas are explored in order to expand and motivate the action.

On two occasions Lucius considers his asinine shape and remarks that the only advantage which it has is the facility it offers to indulge his curiosity. The second passage occurs towards the beginning of the story of the miller's wife:

> At ego, quamquam graviter suscensens errori
> Fotidis, quae me dum avem fabricat, perfecit
> asinum, isto tamen vel unico solacio
> aerumnabilis deformitatis meae recreabar,
> quod auribus grandissimis praeditus cuncta
> longule etiam dissita facillime sentiebam.
> IX.15

This passage prefaces the Arete tale told by the old bawd to the miller's wife. It appears to function as an explanation, if a somewhat ironic one, of how Lucius came to know about the complicated sequence of events which follow. That this is so is indicated by the fact that Lucius continues, reverting to his narrative by the statement, 'Denique die quadam madidae illius aniculae sermo talis meas affertur aures:...' (IX.16).

The nature of the material itself, which falls rather between the two categories of primary and secondary narratives necessitates such an explanatory preface. The sequence consists of two elements, the miller's wife's story and two digressionary tales on a similar theme. The digressionary tales are interwoven into the narrative and are essential to the development of the plot; the Arete tale is told by the old bawd to encourage the miller's wife to take Philesitherus, the resourceful adulterer of the Arete tale, to be her lover; the fuller's wife's tale is told by the miller to explain why he has arrived home unexpectedly while his wife is

entertaining Philesitherus. The material of the main story, that of the miller's wife, is properly outside the range of Lucius' experience; he plays no part in it until he suddenly intrudes half-way through to expose the hidden lover. Except for this momentary intrusion it is like a fabula,[18] both in content and in narrative style. This being so, the narrator feels that he cannot introduce it as a separate entity into his narrative but must give some indication of how he came to know about it. Furthermore, the explanatory element is not confined to the beginning of the tale but appears again towards the end when Lucius anticipates the reader's inquiry and again uses the curiosus motif:

> Sed forsitan lector scrupulosus reprehendens narratum meum sic argumentaberis: 'Unde autem tu, astutule asine, intra terminos pistrini contectus, quid secreto, ut affirmas, mulieres gesserint scire potuisti?' Accipe igitur quemadmodum homo curiosus iumenti faciem sustinens cuncta quae in perniciem pistoris mei gesta sunt cognovi.
>
> IX.30

The first passage in which Lucius discusses the indulgence of his curiosity as an ass has recently received some critical attention[19] and deserves to be quoted in full:

> Nec ullum uspiam cruciabilis vitae solacium aderat nisi quod ingenita mihi curiositate recreabar dum praesentiam meam parvi facientes libere quae volunt omnes et agunt et loquuntur. Nec immerito priscae poeticae divinus auctor apud Graios summae prudentiae virum monstrare cupiens multarum civitatum obitu et variorum populorum cognitu summas adeptum virtutes cecinit: nam et ipse gratas gratias asino meo memini, quod me suo celatum tegmine variisque fortunis exercitatum, etsi minus prudentem, multiscium reddidit.
>
> IX.13

Schlam[20] points out that this passage embodies the most positive view of curiositas in the Metamorphoses, and that the adjective multiscius, itself an Apuleian coinage, is always used in the context of high praise elsewhere in Apuleius' works.[21] Sandy,[22] discussing the role of curiositas in the Metamorphoses, suggests that this passage is a key passage to the middle section of the Metamorphoses. He argues that its importance is twofold. Firstly, it provides a justification for the inner stories, though Sandy admits that it is not very convincing. Secondly and more importantly, it points to the development of a prudens Lucius in

the later books. The question is, how serious is Apuleius being here? Is this passage meant to be a retrospective programmatic statement concerning Lucius, his experience and character development? A number of factors seem to indicate that this superficial seriousness is not intended to be taken uncritically: firstly, whenever Lucius attempts to discuss any matter seriously, he is unreliable,[23] and often subject to conscious or unconscious self irony, - we are not intended to share his view, but to be amused by it and the insight it gives into Lucius' naive and sententious mode of thought. That this is the case here is clear from the inevitable, hackneyed, and, when seriously considered, absurd comparison to Odysseus, the bombastic language in which it is couched and the ironic thanks asino meo. The second question is, are Lucius' claims fulfilled in the remainder of the narrative before the divine intervention in Book XI? The answer is no: Lucius' subsequent experiences in Books IX and X, and his reactions to them, show him to be guilty of the same naivety and simplicity which have always characterised him. The problem with Sandy's interpretation is that he fails to realise that there is no character development of Lucius during the course of his adventure. What happens in Book XI is not character development but character transformation imposed from without, the only step which Lucius takes towards this is his self commitment originally made in despair on the beach at Cenchreae and renewed at every initiation.

What is interesting about both of these passages is that they both reveal one aspect of Lucius' curiosity, - his delight in observation. This habit of observation serves two functions in the narrative: firstly, it accounts for Lucius' role as reporter/observer of what goes on around him, and thus it provides the basis of the narrative; secondly, it manifests itself in the digressive descriptions of objects or scenes on the periphery of the narrative. These precisely detailed elaborate word pictures are a constant feature of Lucius' style of narration.[24] They vary in length and in treatment; but all reveal Lucius visually exploring an object with precision and fascinated curiosity.

The dependence of these descriptions on Lucius' curiosity emerges fully twice. The first occasion is Lucius' first day at the mill: the grotesquely realistic description of his fellow workers, both human and animal, is prefaced by a declaration of

intense, - almost obsessive and neurotic, - curiosity:

> At ego quamquam eximie fatigatus et refectione virium vehementer indiguus et prorsus fame perditus, tamen familiari curiositate attonitus et satis anxius, postposito cibo qui copiosus aderat, inoptabilis officinae disciplinam cum delectatione quadam arbitrabar.
>
> IX.12

The second occasion is before the long and elaborate description of the mime of Paris. Lucius explains how he came to see it.

> ... ac dum ludicris scaenicorum choreis primitiae spectaculi dedicantur, tantisper ante portam constitutus pabulum laetissimi graminis, quod in ipso germinabat aditu, libens affectabam, subinde curiosos oculos patente porta spectaculi prospectu gratissimo reficiens.
>
> X.29

Both of these prefatory statements use the curiositas motif as a means of introducing new material on a scale unjustified by its relationship to the development of the action and disproportionate to its function. On many other occasions[25] material of a similar nature is introduced without any reference to the curiositas motif: however, this material clearly results from the same characteristic of acute observation on the part of the narrator. Finally, it is interesting to note how in both passages quoted above curiositas or rather its fulfilment is associated with the idea of delight, - almost a kind of aesthetic pleasure.

It has been remarked above[26] that the second aspect of curiositas, - the active aspect, involving not only interest but also action and interference, - plays an important part in the development of the plot. It is this aspect which occasions Lucius' experiment with magic in Book III, when he has become dissatisfied with the role of passive observer. In the central section of the Metamorphoses Lucius continues to exercise this kind of curiosity, though its sphere of activity has changed from the supernatural to the petty and mundane. It is this aspect of curiosity which motivates Lucius' intrusions into the affairs of other characters, intrusions which on two occasions radically change the course of the action.

In the Onos there is only one incident which exploits the active meddlesome aspect of curiositas, - that of the betrayal of

the gardener.[27] In the Metamorphoses Apuleius takes this motif of interference leading to betrayal and uses it three times varying its treatment and its effect on the development of the action.

The first time the motif is used is when Lucius is with the eunuch priests. The priests invite a young man, 'quendam fortissimum rusticanum, industria laterum atque imis ventris bene praeparatum comitem cenae secum adducunt,' (VIII.29) to dine with them and attempt to rape him. Lucius, playing the part of an indignant peeping-Tom, 'Nec diu tale facinus meis oculis tolerantibus', (VIII.29) tries to summon help. The attempt for once is successful and results in the comic humiliation of the priests, - '... iam iamque vicinos undique percientes turpissimam scaenam patefaciunt, insuper ridicule sacerdotum purissimam laudantes castimoniam.' (VIII.29). Although neither the word curiosus nor any of its derivatives is used, the incident exploits Lucius' curiosity, - the passive aspect in his spying, and the active aspect of his indignant interference. The effect of the incident is simple; it offers the double comedy of Lucius' attempt at expressing his moral indignation, and the priests' humiliation. Structurally, it has no effect on the plot, the only after-effect being a beating for Lucius.[28]

The second occasion, - the episode of the miller's wife - follows the same sequence as that of the eunuch priests' attempted rape, - an attempted illicit sexual encounter, Lucius' prying, his moral indignation, his interference and the betrayal of the parties involved. The only basic difference is the means of betrayal, and, of course, the fact that it is adultery not rape. In this incident the function of curiositas is emphasised on a number of occasions.[29] It has been noted above how the curiositas motif has an explanatory role;[30] it also plays an essential part in the structure of the episode. Lucius' curiositas is originally directed towards the miller's wife because of her cruel treatment of him, 'Quae saevitia multo mihi magis genuinam curiositatem in suos mores ampliaverat:....' (IX.15). His curiositas ceases to be passive when he seizes the chance to reveal the hidden lover and to avenge his ill-treatment, 'Quae res optatissimam mihi vindictae subministravit occasionem'. (IX.27). Unlike the similar betrayal of the priests, Lucius' interference has far-reaching results. It leads to the estrangement of the miller and his wife, the

subsequent supernatural death of the miller, the break-up of the household, and the consequent change of owner for Lucius.[31]

The final incident in which Lucius' interference plays an important part is of a somewhat different nature; it does not involve the deliberate exposure of an illicit sexual encounter through the interference of a morally indignant Lucius. In fact Lucius does not intend to betray the innocent gardener, he merely wishes to find out what is going on, to satisfy his passive observing curiosity:

> Qua contentione et clamoso strepitu
> cognito, curiosus alioquin et inquieti
> procacitate praeditus asinus, dum
> obliquata cervice per quandam
> fenestrulam, ... prospicere gestio,...
> IX.42

However, its indulgence is indistinguishable in results from active interference, and the incident has the same concluding pattern as that of the miller's wife's episode, - ruin of Lucius' present owner and a consequent change of owner for Lucius; Lucius betrays the gardener who is arrested and Lucius is appropriated by a new owner, the soldier.

CHAPTER VII

THE TRANSFORMED HERO

Book XI forms the climax of the Metamorphoses: in it Lucius' experiences reach their final and conclusive crisis and achieve a satisfactory resolution. The nature of Book XI has a parallel in Book III where Lucius embarks on his strange adventures by being changed into an ass. In the examination[1] of Books I - III it has been shown how the movement of the action progresses towards the experience of magic; with the exception of the Pythias incident, all Lucius' experiences of both people and events in Hypata have a supernatural aspect. Lucius encounters the presence and workings of magic in Hypata and gradually and deliberately moves closer and closer to experiencing it intimately. Book III presents the culmination of the exposition of magic and Lucius' direct and disastrous experience of it. The movement of Book XI[2] follows a parallel direction; it presents an exposition of the presence and workings of a supernatural power in Cenchreae and shows Lucius encountering this power and striving towards a closer knowledge of and association with it. The nature of both books demands a tightness of structure and material. In neither is there anything extraneous to the development of the central theme; Book III and Book XI are the only books in which there are no interpolated tales or digressionary incidents. Everything in both books has an integral part to play in the thematic development of the central action.

Here, however, the similarity ends: while being alike in nature, in content and structure, the treatment of the parallel themes in Books III and XI is completely different. The theme of magic in Book III is presented dramatically in a number of well defined and carefully developed scenes which are distributed in time over a number of days; it is developed through actions, situations and characters; at every point the reader is kept aware of the presence of the narrator/hero and of his reactions - intellectual and emotional - to the situations. In fact throughout the first three books Lucius presents a very full account of his activities - both sensational and mundane - in Hypata during the few days before his transformation; fairly minor incidents, like Lucius' two boring dinners with Milo,[3] his unfortunate experience with Pythias[4] etc., are reported vividly and fully. Although there

is a progressive movement towards the central action, there is no sense of the narrator rushing to the moment when Lucius experiments with magic, summarising his account by brusquely cutting out anything which has no direct bearing on that experience. Instead one is presented with a full and dramatic account of Lucius' stay in Hypata in which magic, always the pervasive, underlying current, begins to play a more and more predominant role until the moment when Lucius becomes fully involved in, and a victim of, it.

The treatment of Lucius' experience in Book XI is in sharp contrast to this full and dramatic presentation. Instead of a close intimate and dramatic narration of daily events Book XI presents a series of devout tableaux interspersed through a summarised and highly selective account of Lucius' experiences over a period of a year.[5] The narrator's basis of selection is his over-riding devotion to Isis and later Osiris, and his interest in their cult. These preoccupations fully occupy the narrator's attention while the remainder of Lucius's experiences and activities during the year following his transformation - e.g. his return home,[6] his journey to Rome,[7] his practice at the Roman Bar[8] - remain totally unexploited in the narration, as they are not immediately relevant to the theme of the power of Isis. Undoubtedly any of these non-religious activities could have been exploited to provide dramatic and entertaining incidents illustrative of the power of the deity: the fact that they are not seems to indicate a deliberate intention on the part of the author to forego the possible entertainment value inherent in Lucius' experiences in order to concentrate on a full exegesis of the power of Isis and Osiris.

It has been argued[9] that in Books IV - X the material available to the narrator is severely curtailed by his situation as an ass. Isolated from ordinary human intercourse, the narrator attempts to diversify his narration by introducing digressionary material. In Book XI the situation is reversed: no longer isolated from human society by his asinine form and his inability to speak, the narrator deliberately ignores the variety of material and the constant flow of human interaction at his disposal and severely curtails the content of his narration; anything which is not related directly to Lucius' religious experiences is excluded.

This attitude on the part of the narrator results in a restriction of action and of type of character. The material in Book XI may be described as a series of prayers, visions, religious rituals and initiations.[10] The narrator is concerned with giving a full account of his own religious experience, his growing devotion to Isis, his desire to be initiated, his multiple initiations, and at the same time giving a full exposition of Isis, her power and her cult. Hence a great deal of space is given to elaborate descriptions of religious rituals and cult objects, e.g. the description of the vision of Isis,[11] the description of the procession,[12] the description of the ritual of the launching of the boat,[13] the description of the sacred book,[14] the description of Lucius after his initiation.[15] These descriptions reflect a characteristic of the narrator which has been already noted - the aspect of Lucius' curiosity whereby he is a fascinated observer of scenes and objects, and describes those objects of his curiosity with full and precise detail. In Book XI this characteristic is turned towards religious objects and spectacles, but operates in the same manner there as it has in the secular world. In the same way the side of Lucius' curiosity which manifests itself in a desire for knowledge is fulfilled in the divine revelation and the esoteric knowledge granted to him on his initiation.[16] These elaborate and often highly formal descriptions form a large proportion of the total narrative in Book XI.[17]

In the remainder of the narrative the narrator's attitude towards his material determines the mode of presentation. In his desire to impart his knowledge and experience to the reader he tells rather than shows, and substitutes edited summary for full and dramatic presentation. In the whole of the final book there are no examples of fully realised dramatic scenes which are a characteristic feature of the early books. The only part of the narrative in which the technique approaches the direct and dramatic is the meeting between Lucius and the priest,[18] when the former has been commanded in a dream by Isis to be initiated. Lucius goes to the priest's bedroom before dawn to ask to be initiated; however, before he can speak, the priest addresses him as divinely blessed and tells him that he has been ordered to initiate him. He then takes his hand and leads him away. Here there is direct speech, specific location in time and place, and realistic detail: however,

there is no real interaction between the characters, Lucius' reaction is not presented directly and the embryonic scene develops into a detailed description of the sacred book,[19] and then into a summary of the preparations for the initiation.[20] Lucius' previous requests to be initiated, - ... saepissime conveneram... - are generalised and summarised into one passage in which Lucius' requests and the priest's composite reply are given in an unspecified context.[21] The only specific detail in the passage is the simile used to express the priest's attitude towards Lucius and the tone of his reply '... clementer ac comiter et ut solent parentes immaturis liberorum desideriis modificari.' (XI.21).

The absence of dramatic representation of characters and events is most clearly obvious in the restricted use of direct speech in Book XI. An examination of the narrative reveals that approximately seventy seven per cent is narration, twenty three is direct speech. This latter percentage is rather misleading as approximately eighteen per cent of the total is made up of non-human intercourse, i.e. formal prayers to deities and their divine replies. Actual direct speech of human interaction forms only a minute part of the total narrative, and in two of the four cases it is of a vague and impersonal nature: the comments of the populus,[22] and the exhortation to Lucius to sell his cloak.[23] This percentage is in sharp contrast to Book III in which direct speech forms over half of the total narrative.[24]

It has been noted above[25] that the narrator's didactic expository attitude contributes to the consistent use of summary technique in the final book. The deployment of this technique rests on two factors. The most important factor is the narrator's tendency to concentrate on the religious central theme; hence the use of summary for the narration of non-religious material, the arrival of the slaves from Hypata, Lucius' return home, Lucius' departure for Rome.[26] The second factor is the repetition of situations and motifs; e.g. visions,[27] conversations with the priests,[28] initiations,[29] Lucius' devotion to the deities.[30] Here the tendency is to develop the situation in the narrative at the initial or the most significant time, and thereafter to treat the remaining recurrences with the use of brief summary, omitting description or dramatic presentation. A result of this second factor is that, as the narrative progresses towards the conclusion, summary becomes more

and more the dominant mode and situations which have an inherent dramatic element, as for example the recognition of Asinius Marcellus, are narrated in a summary fashion.[31]

The narrator's avoidance and summary treatment of non-religious material results in a great limitation of events and the manner in which they are presented. The most obvious examples of this are Lucius' account of his reunion with his family, and his return home. His reunion with his family is recounted in a comparatively brief summary:

> Confestim denique familiares ac vernulae,
> quique mihi proxumo nexu sanguinis cohaerebant,
> luctu deposito quem de meae mortis falso nuntio
> susceperant, repentino laetati gaudio varie
> quisque munerabundi ad meum festinant illico
> diurnum reducemque ab inferis conspectum. Quorum
> desperata ipse etiam facie recreatus oblationes
> honestas aequi bonique facio, quippe cum mihi
> familiares quod ad cultum sumptumque largiter
> succederet deferre prospicue curassent.
>
> XI.18

Here no members of his family are specified; their emotions are succinctly narrated not presented dramatically; Lucius responds appropriately, notes that the servants have provided for his material needs, tells them of his experiences and hastens back to the devotions in the temple. The dramatic possibilities of the situation are ignored. This treatment contrasts sharply with the wording of Lucius' first prayer to Isis in which the desire to be united with his family is prominent: 'Depelle quadripedis diram faciem, redde me conspectui meorum, redde me meo Lucio...' (XI.2). Lucius' short visit home is narrated even more briefly:

> ... tandem digredior, et recta patrium
> Larem revisurus meum post aliquam multum
> temporis, contendo; paucisque post diebus,
> deae potentis instinctu, raptim constrictis
> sarcinulis, nave conscensa Romam versus
> profectionem dirigo....
>
> XI.26

Here again an opportunity of expanding and diversifying the narrative by the introduction of new characters and new situations is again deliberately ignored.

Similarly the arrival of Lucius' servants who had remained in Hypata and of his recaptured horse is briefly summarised:

> Et ecce superveniunt Hypata quos ibi
> reliqueram famulos, cum me Fotis[32] malis
> incapistrasset erroribus, cognitis
> scilicet fabulis meis, necnon et equum

quoque illum meum reducentes, quem diverse
distractum notae dorsualis agnitione
recuperaverant.

XI.20

No indication is given of the servants' experiences though one knows that they underwent torture when Lucius was falsely accused of robbing Milo's house.[33] Similarly no indication is given of how they recovered Candidus.[34] The incident is exploited purely as the fulfilment of Lucius' prophetic dream:

Quare sollertiam somni tum mirabar vel maxime,
quod praeter congruentiam lucrosae
pollicitationis argumento servi Candidi equum
mihi reddidisset colore candidum.

XI.20

The narrator's attitude and the consequent highly selective digest of his experiences in the year following his second transformation results not only in a restriction of the contents of the narrative[35] but also in a restriction of the range of characters. Predictably, the only characters who are in any way individualised in Book XI are the priests of Isis and Osiris. Yet even in the case of these there is an element of vagueness and generalisation, to such an extent that it is not clear whether there are two priests in the narration or three.

The first priest encountered is the one bearing roses in the procession: he is described as sacerdos,[36] and sacerdos egregius.[37] The priest who performs the ceremony with the boat is described as summus sacerdos;[38] later at the temple he is sacerdos maximus;[39] in Lucius' dream he is summus sacerdos;[40] when Lucius approaches him to be initiated he is primarius sacerdos;[41] finally, in the vision of Isis when Lucius is commanded to be initiated the high priest is named: '... ipsumque Mithram illum suum sacerdotem praecipuum...' (XI.22). After this he is three times referred to as sacerdos without any indication of rank.[42]

Superficially there is no indication that the priest who carried the roses in the procession is Mithras, the high priest referred to in the passages above, yet in the description of the return of the procession to the temple only one sacerdos is mentioned: 'At cum ad ipsum iam templum pervenimus, sacerdos maximus, quique divinas effigies progerebant,...' (XI.17) i.e. the priest who carried the roses and the priests of lesser rank who bear the divine symbols.[43] In fact, except in Isis' address to Lucius,[44]

the word sacerdos is only used in the singular in Book XI. Furthermore, the word is never particularised, (except by an adjective meaning chief etc.,) in order to differentiate between one sacerdos and another. When an adjective meaning chief is used, it is used initially in a passage and thereafter the term sacerdos is used by itself; i.e. once Lucius has discovered the status of the sacerdos (after the transformation) he then refers to him by a less precise term. When Lucius having been ordered by Isis prepares to return home he says a very emotional farewell to Mithras:

> ... complexus Mithram sacerdotem et meum
> iam parentem, colloque eius multis osculis
> inhaerens veniam postulabam, quod eum
> condigne tantis beneficiis munerari
> nequirem.
>
> XI.25

Here the question is whether the phrase tantis beneficiis is assumed to include the part played by the priest in Lucius' transformation. If it is then the priest bearing roses and Mithras are the same person; if not, one may remark that it is strange that Lucius should omit thanking a person who had played such a significant role in his transformation. Finally, when Isis orders Lucius to be initiated, she appoints Mithras to be his initiator:

> ... ipsumque Mithram illum suum sacerdotem
> praecipuum divino quodam stellarum consortio,
> ut aiebat, mihi coniunctum, sacrorum ministrum
> decernit.
>
> XI.22

Considering this astrological compatibility between Mithras and Lucius it would seem appropriate that Mithras should be the priest appointed to be the agent of Lucius' transformation; similarly it would seem strange that Isis should choose two separate priests to fulfil her wishes in regard to Lucius. Therefore, one may assume that everywhere that the word sacerdos is used in Book XI it designates the same person, Mithras, the high priest.[45]

Functionally it is of no importance whether there are two priests or one; a casual reading of the text may give either impression. A closer examination of the text does not give a conclusive answer but is valuable in revealing the ambiguity which exists. This ambiguity is a result of Lucius' attitude to his task of narration in Book XI; his concern with the central theme is such that it excludes other considerations such as the

delineation and individualisation of characters.

In the case of Asinius Marcellus there is no such ambiguity; he is named immediately Lucius meets him '... quem Asinium Marcellum vocitari cognovi postea, reformationis meae non alienum nomen.' (XI.27).[46] His function is essentially the same as that of Mithras, that of Lucius' spiritual guide and advisor. In the presentation of his character there is nothing to differentiate him from Mithras. In both cases their roles strictly ordain and prescribe their character.

The remainder of the characters in Book XI are presented as vague undefined groups: the people present at the procession, '... omnes in me populi fabulantur' (XI.16); members of Lucius' own family who arrive from his home, 'Confestim denique familiares ac vernulae, quique mihi proxumo nexu sanguinis cohaerebant...' (XI.18); Lucius' servants, 'Et ecce superveniunt Hypata quos ibi reliqueram famulos...' (XI.20); his friends who assist him in buying the necessities for initiation 'Ea protinus naviter et aliquanto liberalius partim ipse, partim per meos socios coemenda procuro.' (XI.23); the priests whom Lucius consults in Rome, 'Ac dum religiosum scrupulum partim apud meum sensum disputo, partim sacratorum consiliis examino...' (XI.27). These characters fulfil their impersonal roles, and then disappear from the narrative. Excluding the hero/narrator there are in fact only two human characters in Book XI, and these are only individualised in so far as their function demands.

It has been remarked earlier[47] that there is no digressionary material in Book XI, no additional tales or incidents, nothing which is outside Lucius' direct experience. Yet at the same time the narrative cannot be said to concentrate or to come to rest on the figure of Lucius, and reach its culmination in his final situation. The narrative is projected beyond the personality of the hero/narrator on to the figures of Isis and Osiris. Their presence, of their very nature, dominates the narration. Lucius' narration ceases to be, in Book XI, a proper autobiography but becomes a record of his relationship with these deities.

Isis and Osiris dominate the action in Book XI not only because of the protagonist's obsession with them, but because of the narrator's realisation that these deities are in effective control of the universe; in Book XI they are presented not only as being

in control of Lucius' fate,

> Quod si sedulis obsequiis et religiosis
> ministeriis et tenacibus castimoniis numen
> nostrum promerueris, scies ultra statuta fato tuo
> spatia vitam quoque tibi prorogare mihi
> tantum licere.
>
> XI.6

but also as the creative and ordering forces in the universe. The revelation to Lucius of the divine control of the universe is gradual and progressive. Lucius, after his escape from Corinth, wakes up on the beach at Cenchreae and becomes aware of a divine presence and power:

> ... video praemicantis lunae candore nimio
> completum orbem commodum marinis emergentem
> fluctibus, nanctusque opacae noctis
> silentiosa secreta, certus etiam summatem
> deam praecipua maiestate pollere resque
> prorsus humanas ipsius regi providentia,
> nec tantum pecuina et ferina, verum inanima
> etiam divino eius luminis numinisque nutu
> vegetari, ipsa etiam corpora terra caelo
> marique nunc incrementis consequenter
> augeri, nunc detrimentis obsequenter
> imminui,...
>
> XI.1

He addresses a prayer to this supreme female power, calling upon her under the names of the principal goddesses of the Graeco-Roman world, except Isis. In the vision which follows Lucius' prayer, Isis identifies herself as the supreme divine power who controls the whole universe:

> 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....
>
> XI.5

Before leaving the temple at Cenchreae[48] Lucius addresses a prayer of thanks to Isis, and again describes her universal power:

> Te superi colunt, observant inferi, tu rotas
> orbem, luminas solem, regis mundum, calcas
> Tartarum. Tibi respondent sidera, redeunt
> tempora, gaudent numina, serviunt elementa:
> tuo nutu spirant flamina, nutriunt nubila,
> germinant semina, crescunt germina.
>
> XI.25

The high priest Mithras, when Lucius approaches him to become initiated, describes the initiation as a manifestation of Isis' power over life and death:

> Nam et inferum claustra et salutis tutelam in deae manu posita, ipsamque traditionem ad instar voluntariae mortis et precariae salutis celebrari, quippe cum transactis vitae temporibus iam in ipso finitae lucis limine constitutos, quis tamen tuto possint magna religionis committi silentia, numen deae soleat elicere et sua providentia quodam modo renatos ad novae reponere rursus salutis curricula.
>
> XI.21

To the people who have witnessed Lucius' transformation she is '... omnipotentis...deae numen augustum...' (XI.16). Osiris is described more briefly, but his universal power too is emphasised:

> 'me ... at magni dei deumque summi parentis, invicti Osiris necdum sacris illustratum'
>
> XI.27
>
> '... principalis dei nocturnis orgiis illustratus,...'
>
> XI.28
>
> '... deus deum magnorum potior, et maiorum summus, et summorum maximus, et maximorum regnator Osiris....'
>
> XI.30

It is important to emphasise that the power of Isis and Osiris does not remain a passive divine attribute, described devoutly in prayers, but manifests itself in the development of the action in Book XI. Because they are all-powerful, Isis and Osiris are in complete control of the action; everything that happens has its origin and motivation with them. This control operates through visions and admonishments. In Lucius' first vision of Isis he receives precise instructions about what he is to do at the procession on the following day:

> Incunctanter ergo dimotis turbulis alacer continuare pompam, mea volentia fretus, et de proxumo clementer velut manum sacerdotis osculabundus rosis decerptis pessimae mihique detestabilis iamdudum beluae istius corio te protinus exue.
>
> XI.6

He is assured that not only he, but also the priest who will bear the roses, is receiving divine instructions:

> ... nam hoc eodem momento quo tibi venio, simul et ibi praesens quae sunt sequentia sacerdoti meo per quietem facienda praecipio.
>
> XI.6

The favourable reaction of the crowd is also guaranteed:

> Meo iussu tibi constricti comitatus decedent populi; nec inter hilares caerimonias et festiva spectacula quisquam deformem istam quam geris faciem perhorrescet, vel figuram tuam repente mutatam sequius interpretatus aliquis maligne criminabitur.
>
> XI.6

Isis is in control of all the factors involved and will successfully stage-manage the whole affair for the desired result. Her speech ends with an order to Lucius to devote his life to her,

> Plane memineris et penita mente conditum semper tenebis mihi reliqua vitae tuae curricula ad usque terminos ultimi spiritus vadata....
>
> XI.6

a command reiterated by the priest,

> ... da nomen sanctae huic militiae, cuius non olim sacramento etiam rogabaris, teque iam nunc obsequio religionis nostrae dedica et ministerii iugum subi voluntarium....
>
> XI.15

The command to be initiated is repeated many times by the goddess in visions to Lucius:

> Nec fuit nox una vel quies aliqua visu deae monituque ieiuna, sed crebris imperiis sacris suis me iamdudum destinatum nunc saltem censebat initiari.
>
> XI.19

Mithras, the high priest, emphasises the necessity of this divine command for a prospective initiate, the necessity of being chosen by the goddess, rather than entering her service voluntarily:

> Nec tamen esse quemquam de suo numero tam perditae mentis vel immo destinatae mortis, qui non sibi quoque seorsum iubente domina, temerarium atque sacrilegum audeat ministerium subire noxamque letalem contrahere.
>
> XI.21

Isis not only decides who is to be initiated but also appoints the priest who is to perform the ceremonies and chooses the day on which the initiation is to take place:

> Nam et diem quo quisque possit initiari deae nutu demonstrari, et sacerdotem qui sacra debeat ministrare eiusdem providentia deligi, sumptus etiam caerimoniis necessarios simili praecepto destinari....
>
> XI.21

When the divinely appointed day arrives, both Lucius and Mithras receive parallel orders from the goddess.[49]

After Lucius' initiation Isis continues to direct and control his life. A few days after his initiation she commands him to return to his home, despite Lucius' devout wish to remain in her presence in the temple:

> Sed tandem deae monitu, ... tardam satis domuitionem comparo, vix equidem abruptis, ardentissimi desiderii retinaculis.
>
> XI.24

Having reached home he receives another command from the goddess, prompting him to travel to Rome:

> ... paucisque post diebus deae potentis instinctu, raptim constrictis sarcinulis, nave conscensa Romam versus profectionem dirigo;...
>
> XI.26

In Rome Lucius is again ordered to be initiated, this time into the mysteries of Osiris:

> ... et quietem meam rursus interpellat numinis benefici cura pervigilis et rursus teletae rursus sacrorum commonet.
>
> XI.26

It remains unclear from the narrative who issues this order, whether it is Isis or Osiris, or whether it is to be envisaged as an anonymous divine prompting. The command is followed and clarified by a prophetic vision which reveals fully the divine will. Asinius Marcellus, the pastophor[50] chosen to initiate Lucius into the mysteries of Osiris, is commanded by a prophetic utterance from the cult image of Osiris.[51] Lucius hesitates to undertake the expense of being initiated again, but finally is commanded to sell his cloak to raise the necessary funds.[52] This command or rather suggestion is another example of the occasional ambiguity in Book XI. It is unclear to whom the words are to be attributed, whether to a human-being or to a deity; the short exhortation in direct speech is presented in the narration without any specifications. Considering the established pattern of divine commands in Book XI, it may be plausibly argued that the speech is to be attributed to Osiris: if however the speaker is judged to be Asinius Marcellus or an anonymous human character, this does not necessarily deny a divine origin for the suggestion, as it has already been seen how a deity may operate through human agents in the world which Lucius portrays in Book XI.

After a short space of time Lucius is commanded to be initiated for a third time, '... inopinatis et usquequaque mirificis imperiis

deum rursus interpellor et cogor tertiam quoque teletam susceptare.' (XI.29). Lucius' confusion and anxiety about the reasons for this command are alleviated by a divine vision in which the necessity for a third initiation is explained to Lucius.[53] Again a certain ambiguity is present. It is initially unclear who appears to Lucius, whether it is Isis or Osiris, the vision being described clemens imago and 'divini somnii suada maiestas'; however, during the course of the divine speech a reference is made to the exuvias deae from which it appears that it is Osiris who is speaking.[54] It is interesting to note in this context how Osiris takes over the directing and controlling function of Isis once Lucius has reached Rome. His guiding influence appears not only in Lucius' spiritual life, but also in his professional life; twice Lucius attributes his success at the Roman Bar to the favour of Osiris:

> Quae res ... etiam victum uberiorem subministrabat: quidni? Spiritu faventis eventus quaesticulo forensi nutrito per patrocinia sermonis Romani.
>
> XI.28

> Nec Hercule laborum me sumptuumque quicquam tamen paenituit; quidni? Liberali deum providentia iam stipendiis forensibus bellule fotum.
>
> XI.30

Book XI ends with the appearance, not in a vision but in his own person, of Osiris to Lucius. His comprehensive and authoritative prophecy concerning Lucius' future, both religious and professional, shows him to be in full control of Lucius' destiny, and provides a perfect point of rest for the narrative. This technique of a concluding prophecy allows the narration to conclude with a guarantee concerning the future which is normally impossible in an autobiography, real or fictional: the narrator cannot say conclusively, when one leaves him at a point in time, "and I lived happily ever after". A divine prophecy, however, both offers the guarantee of security and success and provides an anticipatory summary of the future for the reader.

From the foregoing analysis it is clear how Isis, and later Osiris, are in full control of the action. They dominate and manipulate situations. They direct the three principal events in Book XI: Lucius' transformation, his frequent initiations, and his journey to Rome. With the deities lie the initiative and motivation of events. This, of course, has a direct result on

the characters. They are no longer the primary motivating forces in the chain of events. Their function becomes that of puppets of divine will, their one reaction that of obedience, however hesitating and imperfect. In this way the sphere of activity is severely curtailed. Nowhere in Book XI do any of the three main characters act on their own initiatives, their acts are always the fulfilment of divine orders and not the active expression of a personality. No action of Lucius in Book XI appears peculiarly eccentric or idiosyncratic, as his actions often appear to be in the earlier books, e.g. his abrupt departure from Byrrhaena's house.[55] He behaves as a typical initiate, fulfilling in letter and spirit the divine dictates. Those areas in which his individuality would become more prominent, e.g. his reunification with his family,[56] his success at the Roman Bar,[57] i.e. all those areas in which he would function primarily as an individual rather than as an initiate, are ignored or curtailed.

This depersonalisation of the hero occurs also in the presentation of his conversations and his thoughts. Nowhere in Book XI is a conversation between Lucius and another character presented directly and fully. This is in sharp contrast to the technique used in the first three books where various aspects of Lucius' character are continually revealed in his conversations with the people he encounters. In Book XI these encounters are used solely to impart the necessary information.[58] Lucius appears in these encounters as a typical, eager yet hesitant young initiate in a typical spiritual father/son relationship with a typically wise, benevolent and prudent priest. The only thing eccentric about the situation is his original means of contact with the deity.

It has been emphasised that throughout the narration of the Lucius story the reader is kept constantly aware of the state of mind of the hero/narrator, his thoughts and emotions are constantly present and colour the narrative. In the beginning of Book XI this procedure is still maintained. The narrator presents fully both in the prefatory description and his prayer to the all-powerful goddess his state of mind after his escape from Corinth:

> ... laetus et alacer deam praepotentem
> lacrimoso vultu sic apprecabar....
> XI.1

> ... sit satis laborum, sit satis periculorum. Depelle quadripedis diram faciem, redde me conspectui meorum, redde me meo Lucio: ac si quod offensum numen inexorabili me saevitia premit, mori saltem liceat, si non licet vivere.
>
> XI.2

There is a sharp contrast between this calm resignation and acceptance and the previous melodramatic suicidal impulses[59] and farcical flights from death.[60] His reactions when awaking from the vision are carefully noted and woven into the narrative:

> Nec mora, cum somno protinus absolutus pavore et gaudio ac dein sudore nimio permixtus exsurgo, summeque miratus deae potentis tam claram praesentiam, marino rore respersus magnisque imperiis eius intentus monitionis ordinem recolebam.
>
> XI.7

Similarly his state of mind as he approaches the priest is presented skilfully in the half ironic picture of the anticipation of humanisation:

> Nec tamen gaudio subitario commotus inclementi me cursu proripui, verens scilicet ne repentino quadripedis impetu religionis quietus turbaretur ordo, sed placido ac prorsus humano gradu cunctabundus,...
>
> XI.12

The description of the transformation is followed not by the presentation of Lucius' reaction to this traumatic miracle, but by that of the crowd's:

> Populi mirantur, religiosi venerantur tam evidentem maximi numinis potentiam et consimilem nocturnis imaginibus magnificentiam et facilitatem reformationis, claraque et consona voce, caelo manus attendentes, testantur tam illustre deae beneficium.
>
> XI.13

Only after this is Lucius' reaction presented:

> At ego stupore nimio defixus tacitus haerebam, animo meo tam repentinum tamque magnum non capiente gaudium, quid potissimum praefarer primarium, unde novae vocis exordium caperem, quo sermone nunc renata lingua felicius auspicarer, quibus quantisque verbis tantae deae gratias agerem.
>
> XI.14

It is interesting to compare Lucius' reactions to the two transformations. After becoming an ass, Lucius, although

handicapped by his lack of speech, responds by a silent plea to Fotis; this, being unsuccessful, is followed by an unpredictable and violent rage; then he pompously retires to the stables expecting a gracious welcome there; this being unforthcoming, he becomes angrily indignant and plots vengeance for the next day.[61] Compared with this flow of contrasting and fluctuating emotions Lucius' reactions after his second transformation seem flat; he is amazed, thankful and ashamed of his nakedness, yet these emotions are barely noted in passing, they are in no way developed to appear appropriate to the personality of Lucius.

There is a similar contrast in the treatment of the two parallel situations in Books III and XI where Lucius is the centre of attention in two processions, that of the Festival of Laughter,[62] and that of Isis.[63] In one he is an object of derision and laughter, in the other an object of amazement and wonder. In the description of the procession of Isis the narrative focus is turned outwards, away from Lucius, towards the audience, the procession and the crowd's reaction to the miracle,[64]

> Exin permixtus agmini religioso procedens comitabar sacrarium totae civitati notus ac conspicuus, digitis hominum nutibusque notabilis. Omnes in me populi fabulantur...
> XI.16

No indication is given of Lucius' state of mind in this situation: the reader is placed at a distance from Lucius and sees him and his situation from the point of view of the audience. In this way it is not necessary for the narrator to dwell for any length on Lucius' reactions at this moment, but the narrator is able to turn his attention quickly from Lucius to the predominant theme, the cult and worship of Isis.

In the description of the Festival of Laughter procession[65] the narrative focus is directed through the mind of Lucius towards the audience of the procession: Lucius, though wretched, is both amazed and curious about the strange proceedings in which he finds himself the centre of attention; the audience becomes for him an object of curiosity and amazement. Therefore, the description becomes more complex; it embraces simultaneously both aspects of the situation, the outward and the inward:

> Ac dum primum angiportum insistimus, statim civitas omnis in publicum effusa mira densitate nos insequitur, et quamquam capite

> in terram, immo ad ipsos inferos iam deiecto maestus incederem, obliquato tamen aspectu rem admirationis maximae conspicio; nam inter tot milia populi circumstrepentis nemo prorsum, qui non risu dirumperetur aderat.
>
> III.2

After Lucius' transformation back into a man the insights into his mental and emotional reactions become fewer and more restricted. As is the case of Lucius' actions and experiences in Book XI the presentations of his thoughts and emotions are restricted to those pertaining to his religious life. The only exception to this is the narration of his joy upon seeing his family again, 'Quorum desperata ipse etiam facie recreatus...' (XI.18). Otherwise the presentation of his state of mind throughout Book XI reflects his obsessive preoccupation with the religious experience which he is undergoing.

This new orientation of Lucius' mind appears immediately after the Festival of Ploiaphesia when he remains devoutly in the temple of Isis:

> Nec tamen me sinebat animus ungue latius indidem digredi sed intentus in deae specimen pristinos casus meos recordabar.
>
> XI.17

He reacts to the frequent orders of the goddess to be initiated with a mixture of enthusiasm and anxiety:

> At ego quamquam cupienti voluntate praeditus, tamen religiosa formidine retardabar, quod enim sedulo percontaveram difficile religionis obsequium et castimoniorum abstinentiam satis arduam cautoque circumspectu vitam, quae multis casibus subiacet, esse muniendam. Haec identidem mecum reputans nescioquo modo, quamquam festinans, differebam.
>
> XI.19

His desire to be initiated increases to such an extent that he approaches the high priest Mithras who advocates patience and preparation in readiness for the divine command, '... nec minus in dies mihi magis magisque accipiendorum sacrorum cupido gliscebat...' (XI.21). After his initiation and before his return home he reveals his devotion to Isis, both in his prayer of thanks to her, and in the descriptive preface which proceeds it:

> ... inexplicabili voluptate simulacri divini perfruebar, ... tardam satis domuitionem comparo, vix equidem abruptis desiderii retinaculis.
>
> XI.24

> ... nec mihi vocis ubertas ad dicenda quae de tua maiestate sentio sufficit, nec ora mille linguaeque totidem vel indefessi sermonis aeterna series. Ergo quod solum potest, religiosus quidem sed pauper alioquin, efficere curabo: divinos tuos vultus numenque sanctissimum intra pectoris mei secreta conditum perpetuo custodiens imaginabor.
>
> XI.25

Festugière has remarked on the ardour of Lucius' devotion to Isis, and its rather unusual feature for antiquity, - the loving contemplation of a cult statue.[66] He also rightly remarks that there are no analogous indications of a similar type of intense contemplative devotion in the chapters relating to the cult of Osiris. In fact, these chapters reveal Lucius being very uncontemplative in his worldly activity and his pleasure in its success.[67] The narration of Lucius' second and third initiations is concerned with the reasons why these initiations are necessary and desirable, and with the manner in which they are prepared for, i.e. the encounter with Asinius Marcellus[68] and the procuring of financial means,[69] rather than with the religious experiences themselves. These experiences are summarised with the utmost brevity:

> Ergo igitur cunctis affatim praeparatis, decem rursus diebus inanimis contentus cibis, insuper etiam deraso capite, principalis dei nocturnis orgiis illustratus, plena iam fiducia germanae religionis obsequium divinum frequentabam...
>
> XI.28

> ... inanimae protinus castimoniae iugum subeo et lege perpetua praescriptis illis decem diebus spontali sobrietate multiplicatis, instructum teletae comparo largitus...
>
> XI.30

Even the language in which Lucius describes his participation in the cult is unemotional and plain, compared with that describing his worship of Isis. Analogous to this presentation is Lucius' state of mind in the last chapters of Book XI; he is mainly preoccupied with the reasons for the necessity of his multiple initiations, and with providing the means to meet his religious expenses. His confusion at the command to be initiated for a second time is soon resolved by a rational argument,

> Ac dum religiosum scrupulum partim apud meum sensum disputo, partim sacratorum consiliis examino, novum mirumque plane comperior, deae quidem me tantum sacris imbutum at magni dei deumque summi parentis, invicti Osiris, necdum sacris illustratum
>
> XI.27

An explanation soon confirmed by a prophetic dream.[70] However, the command to be initiated for a third time[71] understandably casts him into a state of doubt, anxiety and confusion, from which only an explanatory vision of Osiris frees him:

> Nec levi cura sollicitus sed oppido suspensus animi mecum ipse cogitationes exercitius agitabam, quorsus nova haec et inaudita se caelestium porrigeret intentio, quid subsecivum quamvis iteratae iam traditioni remansisset: nimirum perperam vel minus plene consuluerunt in me sacerdos uterque: et Hercule iam de fide quoque eorum opinari coeptabam sequius. Quo me cogitationis aestu fluctuantem ad instar insaniae percitum sic instruxit nocturna divinatione clemens imago...
>
> XI.29

In the earlier books of the Metamorphoses the reader is kept continually aware of the responses of the experiencing hero. In Book XI the presentation of Lucius' mental state is not only restricted to that which concerns religious experience, but also is treated briefly and intermittently. Insights into the hero's reactions are brief and occasional, and do not offer a full and comprehensive picture of his state of mind.

Throughout the primary narrative in Books I - X of the Metamorphoses, the personality of the hero/narrator has dominated the narration, because of his central position as protagonist and his highly personal account. In Book XI, although Lucius is the only individualised character and is constantly at the centre of the action the impact of his personality on the narrative is minimised. The narrative focus is turned outwards towards the presence of the divine and the spectacle of the cult, so that the narrator's presence is transcended in contemplation. The submergence of the narrator is seen in the elaborate descriptions which are highly impersonal, and in the fact that the editorial comments which occur in Book XI,[72] are of a purely explanatory character and lack the idiosyncratic and often ironic tone of comments in previous books. This objectivity is maintained to such an extent that the narrator presents a picture of himself from

the outside; i.e. there is a temporary alienation between the experiencing hero and the narrator:

> Namque in ipso aedis sacrae meditullio ante deae simulacrum constitutum tribunal ligneum iussus superstiti byssina quidem sed floride depicta veste conspicuus et humeris dependebat pone tergum talorum tenus pretiosa chlamida; quaqua tamen viseres, colore vario circumnotatis insignibar animalibus; hinc dracones Indici, inde grypes Hyperborei quos in speciem pinnatae alitis generat mundus alter; hanc Olympiacam stolam sacrati nuncupant. At manu dextera gerebam flammis adultam facem, et caput decore corona cinxerat, palmae candidae foliis in modum radiorum prosistentibus; sic ad instar solis exornato me et in vicem simulacri constituto, repente velis reductis, in aspectum populus errabat.
>
> XI.24

This anomalous technique of description stands in sharp contrast with the highly naturalistic presentation of Lucius' appearance in Book II.[73]

In addition to this new objectivity of narration there is a new distance created between the reader and the narrator, that of between the initiate and the uninitiated. The esoteric religious experience of the narrator is such that it results in the necessity of the narrator censoring his material so as not to reveal holy secrets. This position of superior and esoteric knowledge radically changes the relationship between the reader and the narrator. The reader ceases to be the recipient of an intimate autobiography and becomes the recipient of a didactic exposition, who is obliged to control his curiosity and who is told only that which is allowable to the uninitiated:[74]

> Quaeras forsitan satis anxie, studiose lector, quid deinde dictum, quid factum: dicerem si dicere liceret, cognosceres si liceret audire: sed parem noxam contraherent aures et linguae illae temerariae curiositatis... ergo quod solum potest sine piaculo ad profanorum intellegentias enuntiari, referam.
>
> XI.23

As the narrator becomes impersonalised in his new position, so too does the former close relationship between the reader and the narrator, a relationship which is the result of a highly subjective narration in which the presence of the reader, his possible criticisms and his desire to be entertained, are continually alluded to by the narrator.[75]

It is perhaps useful to consider in relationship to this characteristic of depersonalisation of the narrator the question of the description of the narrator/hero as '... Madaurensem sed admodum pauperem...' (XI.27). Various explanations, varying in credibility, have been offered for this sudden intrusion of the author into the narrative of Lucius. One of the most recent scholars to discuss this passage at length is W. Smith.[76] He rightly points out that the phrase is not that of the narrator, but the words of Osiris spoken to Asinius Marcellus and reported to Lucius; i.e. it is at a third remove. As Osiris is the source of the description it is given a certain weight and significance. Furthermore both Lucius and Asinius Marcellus recognise Lucius as the subject of the phrase and register no surprise at the abrupt change in nationality. Smith suggests that at this point in the narrative there is a momentary identification of author and hero as recipients of the benevolence of Osiris; i.e. the author seeing his position as identical with that prophesied for Lucius momentarily breaks the illusion that the narrative is being told by Lucius of Corinth, presents himself in the narrative by identifying himself with and taking over the character of Lucius.

He points out that a similar momentary break in illusion occurs in the story of Cupid and Psyche, where the oracle replies in Latin to Psyche's father, 'Sed Apollo quamquam Graecus et Ionicus, propter Milesiae conditorem sic Latina sorte respondit:...' (IV.32). Here the illusion that the narrator is an old Greek woman is momentarily dropped and a Latin-speaking narrator is substituted. Short of making a textual emendation at this point, Smith's suggestion seems to be one of the more plausible explanations to be put forward. The sudden shift in the <u>persona</u> of the narrator is greatly facilitated by the fact that the personality of Lucius is not dominant in Book XI. The new distance between the narrator and the reader, the new detachment and objectivity of the narrator make the intrusion of the author more acceptable than it would be in a narration in which the reader is constantly aware of the personality of the narrator.

Finally it is important to note that there seems to be little correlation between the narrator in Book XI and the exuberant narrator of the prologue who presumably belongs in time to a point

after the conclusion of Book XI. The narrator of the prologue does not anticipate the development of the action, and present himself as an end product of it. Instead he assumes the role of an entertainer and presents himself as he was at the beginning of his adventures. The only foreshadowing of the last book is perhaps the reference to his stay at Rome which may be identical with that described in Book XI.

CHAPTER VIII

LUCIUS AS NARRATOR

Before examining the treatment of Lucius' role as the narrator in the Metamorphoses, it may be useful to take a brief look at another 'I' narration in the same work. The second story of Charite[1] is one of the longest examples of first-person narration among the secondary narratives,[2] and serves as an interesting contrast to that of Lucius.

The story is told by one of the slaves of Charite's household, who remains anonymous. He plays no real part in the action, and his position is therefore that of a peripheral eye-witness to some of what takes place, and a second-hand reporter of the remainder of the story. Only twice is his presence noted in the course of the action, and on both of these occasions it is as a member of a vaguely defined group:

> Et nos quidem cuncti pavore deterriti et
> alioquin innoxiis venationibus consueti,
> tunc etiam inermes atque immuniti, tegumentis
> frondis vel arboribus latenter abscondimus,...
> VIII.5

> At nos et omnis populus nudatis totis
> aedibus studiose consequimur, hortati mutuo
> ferrum vesanis extorquere manibus. Sed
> Charite capulum Tlepolemi propter assistens
> gladioque fulgenti singulos abigens....
> enarratis ordine singulis quae sibi per
> somnium nuntiaverat maritus quoque astu
> Thrasyllum inductum petisset....
> VIII.13-14

The second passage explains how the slave came to know of some of the events. However, his narration follows the historical course of the action. The story is narrated retrospectively and arranged chronologically, i.e. in the sequence in which the action actually occurred, not in that in which the narrator became aware of it. The narration also contains material which it seems implausible that the narrator could ever have obtained e.g. (i) Thrasyllus' state of mind, and his deliberation on how to obtain Charite's love.[3] (Fama is the authority which is cited for Thrasyllus's character, '... idque sic erat et fama dicebat.' VIII.1) (ii) Charite's reaction to the dream of her husband.[4]

In fact, the whole of the slave's narration shows all the privileges of a third-person omniscient narrator. He may arrange

and report material as he wishes and his selection of material may include that it would be implausible for a character in the story to know, i.e. the thoughts and private conversations of other characters. The reader shares these privileges and thus stands in a position of superiority to all the characters in the action; he knows Thrasyllus's intentions and Charite's intentions; instead of the aesthetic pleasure of surprise he enjoys that of anticipation, suspense, and irony. This kind of narration is what Hägg[5] categorises as the fourth level of narration in which the narrator is placed on equal terms with an omniscient author.

The question may then be asked - why use a first person narrator at all at this point; why not introduce the story objectively and impersonally into the framework, in the same manner as, for example, the story of the adulterous slave?[6] The answer seems to be twofold: (i) The use of the 'I' narrator gives the story a quality of immediacy and intimacy. This quality of closeness is present because the sympathy of the reader and of Lucius has already been established for Charite[7] in her previous adventures with Lucius and because the action and its results have direct consequences for both Lucius and the slaves at the farm. It is increased by the fact that the narrator is a member of the stricken household[8] and was present, however redundantly, at the turning points in the story, the murder of Tlepolemus[9] and the revelation and death of Charite;[10] (ii) the use of an 'I' narrator creates what Romberg[11] terms an <u>oral epic situation</u> for the story to be told in, - it is told in a particular place to a particular audience. This gives the presentation of the story a rhetorical, quasi-dramatic, quality, as the narrator strives to evoke an appropriate response from his audience. This <u>epic situation</u> is emphasised at the beginning of the story in the grandiloquent (and somewhat inappropriate, - it is an unlikely place to find <u>doctiores</u>) preface:

> Equisones opilionesque, etiam busequae,
> fuit Charite nobis, quae misella et
> quidem casu gravissimo, nec vero
> incomitata Manes adivit. Sed ut cuncta
> noritis, referam vobis a capite quae gesta
> sunt, quaeque possent merito doctiores,
> quibus stilos Fortuna subministrat, in
> historiae specimen chartis involvere.
>
> VIII.1

The rhetorical element may be seen in the narrator's sententious

comment on Thrasyllus' passion,

> Quidni, cum flamma saevi amoris parva quidem primo vapore delectet, sed fomentis consuetudinis exaestuans immodicis ardoribus totos amburat homines?
>
> VIII.2

and his appeal to the audience's attention as the narrative moves into the main action, 'Spectate denique sed, oro, sollicitis animis intendite, quorsum furiosae libidinis proruperint impetus.' (VIII.3).

In conclusion one may say that the use of the 'I' narrator gives the second Charite story a dramatic and vivid quality, but that no effort is made to sustain the illusion that the narrator is a character on the periphery of the action, instead he is allowed all the privileges of an impersonal omniscient narrator.

Having examined the function and treatment of the first-person narrator in a digressionary tale, we may now proceed to the more complex case of the primary narrative. In the Lucius story it is apparent immediately that the choice of technique is justified by the subject matter. Many scholars[12] and most recently Scobie[13] have pointed out how the use of first-person narration in a story of wonders serves as a means of authentification - it helps to maintain the willing suspension of disbelief by making the unbelievable be the experiences of the narrator, - i.e. it is first hand evidence. Furthermore, in the Lucius story, much of the material is of an internal nature, being the mental and emotional reactions of the hero to his situation. To tell the story from the outside would lose much of its effect. Lucius' story demands that the reader be interested in, sympathetic towards and amused by the predicament of a man imprisoned in an ass's body for a year. The use of the first-person narrator allows full exploitation of the situation. The material is widened from Lucius' adventures, to Lucius' narration of those adventures and his reactions to them - a narration touched by irony because of his awareness of the ridiculousness of the situation.

Unlike the slave from Charite's household, and the narrator in the romance of Achilles Tatius,[14] Lucius does not tell his story in a fictional situation to a fictional audience; it is to the reader,[15] the anticipated audience, that the story is addressed. This presentation creates a definite relationship between the

narrator and the audience. This relationship is established immediately at the beginning of the narrative. Unlike the author of the Onos, Apuleius does not start at the beginning of the adventures proper, but prefaces the account with an introduction of the narrator and his story, addressed to the reader. The interesting thing about this preface is that Lucius makes no protestations concerning the truth of the story which follows. This stands in contrast with Clitophon in the romance of Achilles Tatius who contrives to establish the truth of his story at the beginning of the narration.[16] Lucius instead of attempting to convince his audience of the authenticity of what follows, concentrates on persuading his readers that the story will be entertaining,

> At ego tibi sermone isto Milesio varias
> fabulas conseram auresque tuas benivolas
> lepido susurro permulceam,...
> I.1

> Fabulam Graecanicam incipimus: lector
> intende; laetaberis.
> I.1

and on his literary capacity to tell the story. The emphasis is on literary problems, Lucius' intellectual background, the style, etc., rather than factual ones. It is established immediately that Lucius' concern with regard to his reader is going to be to entertain him. This desire to entertain the reader is reiterated twice during the course of narration:

> ... cognoscimus lepidam de adulterio
> cuiusdam pauperis fabulam, quam vos
> etiam cognoscatis volo.
> IX.4

> Fabulam denique bonam prae ceteris
> suavem compertu ad aures vestras
> afferre decrevi, et en occipio.
> IX.14

These two introductory phrases show Lucius' self-consciousness as a narrator and also the way in which he uses his desire to entertain as an excuse for introducing digressionary tales. Up to the middle of Book VIII the digressionary tales are skilfully integrated into Lucius' story, being motivated by a situation in the main narrative. They are narrated in a dramatic setting by an appropriate narrator, and often reflect or anticipate the motifs of the Lucius story.[17] After the flight from the bailiff's farm this closely-knit structure is no longer adhered to. Some of the digressionary stories do follow the pattern of the earlier books -

the story of Arete,[18] that of the fuller's wife,[19] that of the three brothers[20] - but the remainder, - the story of the adulterous slave,[21] that of the poor man's wife,[22] the Phaedra story,[23] the story of the woman condemned ad bestias,[24] - have very tenuous links with the Lucius story, and their motivation lies in the narrator's determination to entertain the reader with amusing or sensational stories.

Lucius' self-consciousness as a narrator, his quasi-professional attitude, manifests itself in his tendency to break the course of the narration in order to comment on the contents of his story and his task of narration, either in an impersonal manner or in a conversational aside to the reader. Twice Lucius makes a formal comment on what is appropriate at a certain point in the narrative:

> Res ac tempus ipsum locorum speluncaeque illius quam latrones inhabitabant, descriptionem exponere flagitat; nam et meum simul periclitabor ingenium, et faxo vos quoque an mente etiam sensuque fuerim asinus sedulo sentiatis.
>
> IV.6

> Res ipsa mihi poscere videtur ut huius quoque servitii mei disciplinam exponam.
>
> IX.32

The ironic aside to the reader in the first passage wittily undercuts the self-conscious literary formalism. A similar, but shorter, comment occurs in his description of the workers at the mill; here it serves as a means of changing the subject of his description, 'Iam de meo iumentario contubernio quid vel ad quem modum memorem?' (IX.13). These three comments reveal the narrator presenting descriptions as formal exercises rather than as spontaneous digressions, and underline his literary self-consciousness.

At the end of the story of Cupid and Psyche, Lucius remarks:

> ... sed astans ego non procul dolebam mehercules quod pugillares et stilum non habebam qui tam bellam fabellam praenotarem.
>
> VI.25

This editorial comment has a number of functions: it explains how Lucius came to hear the story, thereby justifying its inclusion; the false regret is an ironic double-take which covers over the imbalance of such a long digressionary tale being included; finally, it plays on the ambiguity of the dual persona of the hero narrator

and the humorous concept of an ass writing.

Twice, when dealing with implausible material, Lucius pauses to anticipate the reader's objection, and overrules it by a seemingly adequate, but in fact deceptive, excuse:

> Haec ad istum modum gesta compluribus mutuo sermocinantibus cognovi: quibus autem verbis accusator urserit, quibus rebus diluerit reus, ac prorsus orationes altercationesque neque ipse absens apud praesepium scire neque ad vos quae ignoravi possum enuntiare, sed quae plane comperi ad istas litteras proferam.
>
> X.7

> Sed forsitan lector scrupulosus reprehendens narratum meum sic argumentaberis: 'Unde autem tu, astutule asine, intra terminos pistrini contectus, quid secreto, ut affirmas, mulieres gesserint scire potuisti?' Accipe igitur quemadmodum homo curiosus iumenti faciem sustinens cuncta quae in perniciem pistoris mei gesta sunt cognovi.
>
> IX.30

In Book X Thiasus is introduced with the comment to the reader that this should have been done earlier, 'Sed prius est ut vobis, quod initio facere debueram, vel nunc saltem referam, quis iste vel unde fuerit'. (X.18). These digressionary comments have the effect of reinforcing the suspension of disbelief; the narration is made to seem more plausible by the comments of a narrator conscious of his task and limited in his knowledge, and therefore the illusion of reality and the illusion that the <u>persona</u> shaping the narration is Lucius are strengthened.

A new motif emerges in Book XI; it is no longer a question of the narrator discussing details of technique and presentation with the reader, but that of the actual problem of expression: Lucius prefaces his account of the vision of Isis with an expression of doubt concerning the adequacy of human language:

> Eius mirandam speciem ad vos etiam referre conitar, si tamen mihi disserendi tribuerit facultatem paupertas oris humani, vel ipsum numen eius dapsilem copiam elocutilis facundiae subministraverit.
>
> XI.3

A similar address to the reader is inserted in the account of Lucius' initiation; however, here the concern is not with literary expression, but with what may be expressed with impunity. Dealing with this strange type of material the narrator, for the first time,

deliberately and openly places a restriction on the information being imparted to the reader, and informs the reader of that restriction;

> Quaeras forsitan satis anxie, studiose lector, quid deinde dictum, quid factum; dicerem si dicere liceret, cognosceres si liceret audire; sed parem noxam contraherent aures et linguae illae temerariae curiositatis. Nec te tamen desiderio forsitan religioso suspensum angore diutino cruciabo: igitur audi, sed crede, quae vera sunt.
>
> XI.23

It is, of course, true that this passage does much to create an atmosphere in which Lucius' religious experiences become more real and credible; with material of this nature a deliberate and esoteric silence is often more effective and impressive than an attempt at full exposition. It is interesting to note that this is the only place in which Lucius asserts the veracity of his account and appeals to the reader to believe him '... igitur audi, sed crede, quae vera sunt'. (XI.23). Had this type of assertion of truth been in use constantly in the narration, this final assertion would have lacked the emphasis and impact which it has here.

So far we have examined those passages in which Lucius comments to the reader on his narrative techniques or his task of narration. A second category exists, - passages in which Lucius comments to the reader on the contents of the narrative. The two phrases introducing digressionary tales cited above[25] - are examples of this. The narrator turns to the audience in order to give a brief indication of what they are about to read/hear, i.e. Lucius exploits his retrospective superior knowledge. This type of comment serves as a type of preview, or advertisement, to arouse the reader's interest. The Phaedra story in Book X is introduced in a similar manner:

> Post dies plusculos ibiden dissignatum scelestum ac nefarium facinus memini, sed ut vos etiam legatis, ad librum profero.
>
> X.2

After the introduction of the main characters Lucius again turns to address his audience:

> ... iam ergo, lector optime, scito te tragoediam, non fabulam legere, et a socco ad cothurnum ascendere.
>
> X.2

This emphasis on the serious tragic nature of the story is a trick

on the part of the narrator. Despite all indications to the contrary, the story ends happily (for all except the stepmother). The narrator is deliberately misleading the audience, and arousing in them false expectations so that the sudden twist at the end will have a greater effect of surprise. In this Lucius abuses his superior position of knowledge, by giving the reader false information rather than restricting information, in order to manipulate the reader's response and to obtain an unusual effect. Another example of this kind of misleading prediction[26] is Lucius' preface to the episode of the miller's wife, which adequately describes the first part of the story, but not its tragic aftermath, 'Fabulam denique bonam prae ceteris suavem compertu ad aures vestras afferre decrevi,...' (IX.14).

The final two addresses to the reader concerning contents are simple cases where Lucius deliberately calls the attention of the reader to the situation at hand. Both cases concern the eunuch priests. The first prefaces the long and rhetorically vivid description of Philebus:

> ... Fortuna ... rursum in me caecos detorsit oculos et emptorem aptissimum duris meis casibus mire repertum obiecit. Scitote qualem...
>
> VIII.24

The second concerns the masochistic rites of the eunuch priests, and is placed in a position to influence the reader's attitude to the description of the rites which follows:

> Inter haec unus ex illis simulabat sauciam vecordiam, prorsus quasi deum praesentia soleant homines non sui fieri meliores sed debiles effici vel aegroti. Specta denique quale caelesti providentia meritum reportaverit.
>
> VIII.27

A further aspect of Lucius' relationship with the reader is his tendency to use the second-person singular form of verbs, thereby introducing the reader directly into the narrative. The use of the second-person singular is of course a common rhetorical figure;[27] however in Lucius' narration the conscious use of and the emphasis on the reader/narrator relationship in the prologue and the asides, and the very frequency of this usage seem to indicate that this tendency is more than a linguistic turn of phrase or a rhetorical device. Except for one case in which an idea is

attributed to the reader, '... ut fascium molem elephanto, non asino paratam putares...' (VII.7), the use of the second-person singular occurs only in descriptions of scenes or objects. A large part of the description of Byrrhaena's atria is written in this manner:

> ... et sicunde de proximo latratus ingruerit, eum putabis de faucibus lapidis exire, ... uvae faberrime politae dependent, ... putes ad cibum inde quaedam...posse decerpi, et si fontem ... pronus aspexeris, credes illos ut rure pendentes racemos inter cetera veritatis nec agitationis officio carere.
>
> II.4

It occurs again in the description of Charite's return,

> ... pompam cerneres omnis sexus et omnis aetatis novumque et Hercule memorandum spectamen, virginem asino triumphantem.
>
> VII.13

in the description of the attack on the fugitive slaves:

> Cerneres non tam Hercule memorandum quam miserandum etiam spectaculum, canes copiosos ardentibus animis alios fugientes arripere, alios stantibus inhaerere, quosdam iacentes inscendere et per omnem nostrum commeatum morsibus ambulare.
>
> VIII.17

and finally in the mimic dance of Venus,

> Venus ecce...circumfuso populo laetissimorum parvulorum, dulce surridens constitit amoene: illos teretes et lacteos puellos diceres tu Cupidines veros de caelo vel mari commodum involasse;...
>
> X.32

In those scenes in which Lucius is involved one may argue that this technique is used to allow the reader to see the scene from without, from a point of view outside the picture. However, this explanation covers only two cases,[28] so a wider, more embracing, one must be sought. A more inclusive explanation is that this usage is part of the narrator's tendency to create a reader, an imaginary persona, to whom he narrates his story and addresses his editorial remarks, and whose reactions and perception he occasionally prescribes and incorporates into the narration. In this way the reactions of the real reader, who to a greater or lesser extent identifies himself with the postulated reader, may be controlled and manipulated - i.e. the reader fills a mould which has been already prepared for him. This technique also results in a greater intimacy between narrator

and reader in that the narrator may predict and assume the reader's response.

This brings us to the problem of distance between reader and hero/narrator, and the extent to which the reader feels sympathy or empathy with Lucius. A certain distinction must be made between the experiencing Lucius, the naively optimistic helpless, suffering, perennially unlucky man turned into an ass for the greater part of the story and the narrating Lucius who sees and recounts the predicament of the experiencing Lucius with a certain degree of ironic distance. This ironic treatment of the hero may be seen in the laughter at Lucius' predicament and his naive inability to deal with it,[29] and especially in the mock-heroic treatment of Lucius' sufferings.[30] This places the reader in an ambiguous position, sympathising with Lucius' experiences, yet at the same time maintaining a sufficient distance from them, to be able to enjoy the ironic amusement they afford. The distinction between the narrator and the experiencing hero is fundamentally one of time; the experiencing hero exists in the fictional time of the story, the narrator is presumed to exist outside and beyond the time of the action. There is a temporal distance between the narrator and the events of his story. The distance between experience and narration exists in every first person narration. Often the relationship between the two points of time may remain vague and unspecific, as seems to be the case in the Satyricon. Alternatively the extent of the temporal distance may be indicated by using a dramatic narrative situation in which the narrator tells his story retrospectively. Leucippe and Clitophon is an example of the latter method. Here, although the exact temporal distance is not specified, the fact that the hero/narrator, Clitophon, is referred to as a young man in the narrative situation[31] seems to indicate that only a short period of time has lapsed between the events and their narration. In the Metamorphoses there is no such dramatic, narrative, situation and no indications of the length of time which has lapsed between the events and their narration. Therefore, it is difficult to place the narrator in time with reference to what he tells; similarly it is difficult to correlate the brief glimpse of the narrator which we obtain in the prologue with the quietly serene convert and multi-initiate of the conclusion. Despite the fact that the narrator rarely openly uses his position of superior knowledge and

hindsight in the presentation of the material, there are three occasions on which the element of retrospection on the part of the narrator seems to emerge:

> Hic ego me potissimum capitis periclitatum memini.
>
> VIII.31

> Iam de meo iumentario contubernio quid vel ad quem modum memorem?
>
> IX.13

> Post dies plusculos ibidem dissignatum scelestum ac nefarium facinus memini,...
>
> X.2

This minor element of retrospection adds to the impression of distance between the narrator and the material by giving it a temporal aspect.

Because of this dichotomy of experiencing hero and narrating hero, it is difficult to attribute the comments on the material and the digressions definitely to either aspect of the hero. The comments etc. may be the reactions at the time of the action incorporated into the narrative, or comments made retrospectively. Smith[32] argues for the former, emphasising the narrator's involvement in the story and his lack of calm retrospection: 'his attitude at any given moment is that of a character actually in the process of experiencing the events he is recounting'. This is equally true of the four major digressions, (digression on hair;[33] digression on Fortuna;[34] digression on his situation as an ass;[35] digression on the corruptness of justice).[36] All the digressions spring directly from the present situation in the narrative, and could quite probably belong there in time, though one may plausibly doubt whether the hero engaged in a mental speculation on his attraction to human hair in the midst of his first flirtatious encounter with Fotis. It seems rather that the narrator is teasing the reader by using delaying tactics.

The digression on Fortuna seems to be placed firmly in time and the actual situation by the manner in which it is introduced and presented as Lucius' mental reactions to the bandit's report,

> Haec eo narrante, veteris fortunae et illius beati Lucii praesentisque aerumnae et infelicis asini facta comparatione medullitus ingemebam, subiitque me non de nihilo veteris priscaeque doctrinae viros finxisse ac pronuntiasse caecam et prorsus exoculatam esse Fortunam,... Talibus cogitationibus fluctuantem subit me illa cura potior....
>
> VII.2-4

and by the farcical conclusion to his philosophising in which he attempts to proclaim his innocence:

> Denique ne mala conscientia tam scelesto
> crimini praesens viderer silentio
> consentire, hoc tantum impatientia
> perductus volui dicere "Non feci". Et
> verbum quidem praecedens semel ac saepius
> immodice clamitavi, sequens vero nullo
> pacto disserere potui, sed in prima remansi
> voce, et identidem boavi "Non, non",
> quamquam nimia rotunditate pendulas
> vibrassem labias.
>
> VII.3

With reference to the theme of Fortuna in general, it is possible that all comments concerning Fortuna, which do not belong specifically to conversation or interior monologue, i.e. belong in the actual situation, are in fact editorial comments, - the narrator seeing certain movements in, or aspects of the action, which he attributes to Fortuna retrospectively. The same is true, of course, of the mythic parallels and allusions.

The digression on being an ass is motivated by Lucius' contemplation of the animals at the mill. His comparison of his past and his miserable present situation leads him to consider the only advantage of being an ass, the opportunity it affords of indulging his curiosity, and to introduce a typically sententious comparison between Odysseus and himself. Although the general nature of Lucius' thoughts and the sententious style give a rather retrospective quality, the phrase asino meo and the motivation of the digression suggests that it is the intellectual musing of the hero at this point in time.

The attack on the corruption of justice also has a retrospective quality resulting from the use of the present tense and the degree of sententiousness. The narrator stops short in his description, turns away from the scene at hand, and deliberately points and develops the moral conclusion, citing mythological and historical examples. A further indication of its editorial nature is the narrator's anticipation of the reader's objection. He suddenly halts his indignant outburst, admits the absurdity of a philosophising ass, and states his intention of returning to his proper task of narration. The reference to the philosophantem asinum may be interpreted to indicate that the speaker of the digression is the experiencing hero. However, I believe that the

other features of the digression give it an editorial quality, and that the phrase philosophantem asinum is an ironic undercutting of the earnestness of the digression, involving a blurring of the distinction between the two personae - that of the hero and that of the narrative, and also provides a quick and witty means of bringing it to a conclusion and returning to the story.

The same problem of a dichotomy of hero/narrator exists in regard to the moral comments in the text. It is impossible to attribute them definitely to narrator or hero, to the past or to the narrative present. In some places they are so closely involved in the action as to lead one to conclude that they originated there; e.g. Lucius' comments on Charite's behaviour[37] which results from his ignorance of the present circumstances. In other cases the comments could be regarded as editorial and retrospective. Lucius' comment on the rituals of the eunuch priests is perhaps an example of this, especially as it is followed immediately by an address to the reader:

> ... velut numinis divino spiritu repletus, simulabat sauciam vecordiam, prorsus quasi deum praesentia soleant homines non sui fieri meliores sed debiles effici vel aegroti. Specta denique quale caelesti providentia meritum reportaverit.
>
> VIII.27-28

Finally with reference to these moral comments it must be stressed that the moral attitude of the narrator is not fully expressed in open comments, but in the very selection of words for describing people and situations, e.g. describing the eunuch priests:

> Ad istum modum palantes omnem illam depraedabantur regionem ... a quodam colono fictae vaticinationis mendacio pinguissimum deposcunt arietem...
>
> VIII.29

It is this kind of veiled comment which the reader accepts unconsciously, thereby accepting the narrator's attitude and participating in it, which has more effect in portraying the narrator's attitude to the material and shaping the reader's attitude, than the more open self-conscious moral comments which are usually ironically undercut.[38]

Having discussed the attitude of the narrator at such length it is perhaps time to admit that we are dealing with an illusion. The fact that the narrator Lucius is telling the story is a fiction.

The question which remains, is how well is the illusion maintained? Hägg,[39] discussing the technical carrying out of the first-person point of view, divides the possible variations of strictness into four different levels, founded on simple external criteria. It will be useful at this point to quote this categorisation, and then examine the maintenance of the illusion of the 'I' narrator in the Metamorphoses with reference to it.

> (1) The narration is "authentic" or gives an impression of verisimilitude by admitting only the events which the narrator has manifestly experienced himself and in the form in which he may be supposed to remember them; thus, direct quotation of speech in great quantities is alien at this level.
>
> (2) As on the first level, the narration on this level follows, as regards contents and chronology, the narrating character's registering of the events in his mind - that is, the same character's point of view is consistently maintained throughout - but direct speech and detailed descriptions are admitted without restraint. The audience is made to follow the events closely but is not supposed to keep the verisimilitude of the narration act in mind.
>
> (3) On this level, the chronological arrangement according to the registering in the mind of the "ego" is given up. All the facts that the narrator may be supposed to know of at the time of the narration are admitted; looking back, he may explain authoritatively casual connections which he was not aware of at the time of the event and narrate things that happened when he was not present, all in the "right" sequence of time, without regard to when he got to know of it himself. He avoids only things of which he cannot possibly have any knowledge, even at the time when he tells his story (a man's last thoughts before dying, etc.).
>
> (4) This last restriction is also given up, and the narrator is placed on equal terms with the omniscient author.

The material in the first three books of the Metamorphoses is simple to deal with and to categorise. As Lucius is at the centre of the action, there is no problem with the question of information; he is in the midst of the material he has selected to use. It is the typical autobiographical situation. The sequence of events maintained is that experienced by the hero, rather than the true

historical sequence imposed by the narrator in retrospect. The reader shares the hero's point of view and learns of things in the same manner as Lucius does. He knows no more and no less about the situation than the hero himself. The only exception to this is the case of Fotis's flirtatious goodnight to Lucius during his first evening in Hypata. This incident occurs in time at the end of Book I yet Lucius withholds any mention of the incident until he has learnt that Pamphile is a witch.[40] Then he tells of the incident while meditating on methods to experiment with magic:

> Vesperi quoque cum somno concederes, et
> in cubiculum te deduxit comiter, et blande
> lectulo collocavit, et satis amanter
> cooperuit, et osculato tuo capite quam
> invita discederet vultu prodidit, denique
> saepe retrorsa respiciens substitit.
> II.6

The reasons for this are various: possibly it is the result of a deliberate plan not to introduce the erotic motif until the magic theme is fully established; also the earlier intrusion of this incident at the end of Book I would upset the carefully created picture of Lucius as a young man beset by ill-luck and surrounded by irritating acquaintances. Finally, it is possible that the incident only gains importance in the mind of Lucius when seen in the light of a fact that Milo's household is a witch's one, and that, therefore, Fotis may be useful to Lucius in his search for marvellous and magical experiences.

Otherwise the reader keeps pace with Lucius in his knowledge of the situation. He discovers that Milo's wife is a witch at the same time and in the same way as Lucius does - from Byrrhaena;[41] the full circumstances surrounding the Festival of Laughter are only revealed when Fotis explains them to Lucius.[42] He does not know that Fotis has made a mistake about the ointment until its effects are clear.[43] It is in the treatment of the Festival of Laughter[44] that the effects of the restrictions of the hero's and the reader's point of view are exploited most fully. The reader is deceived in the same manner as Lucius and experiences the same fear, suspense and eventual surprise, rather than participating in the amused superiority of Milo and the rest of the townspeople. The only problem with the Festival of Laughter is the position of Fotis. It would seem likely that she knew at the time of the true nature of Lucius's drunken attack, both from having witnessed it

from Pamphile's attic when it occurred,[45] and from the fact that Lucius would have told her when he got home.[46] Certainly she is present when convinced of his crime he is admitted to Milo's house. However, both her silence and her role in Lucius' nasty experience are necessary in order to give Lucius a vantage point from which to persuade her to show him Pamphile practising her witchcraft. Except for these two minor problems concerning Fotis one may say that the use of the first person narrator in the first three books is that of Hägg's second level. The illusion of a restrictive point of view is not only successfully maintained but exploited for effective narrative ends of unknowing suspense and surprise. The choice of point of view shapes the attitude of the reader to Lucius. Because of the exclusive use of the perspective of the experiencing hero, there is little or no distance between the reader and Lucius. The reader experiences the same events, emotions and reactions as he did. There is no qualifying perspective to add an undertone of irony and to create an ambiguity of response in the reader.

In Books IV - X the situation of the narrator becomes more difficult. As Lucius's sphere of action becomes more restricted because of his asinine shape, the range of material used is widened with the result that he is no longer at the centre of the action. Added to this is the fact that, debarred as he is from human communication, he becomes dependent on what he overhears. In this situation a number of devices are used to explain Lucius's sources of information. The first is the exploitation of the curiosus motif.[47] The fact that Lucius is insatiably curious motivates his interest in other people's business and explains why he makes such an effort to find out as much as possible. It is emphasised twice in the narrative where Lucius's interest may seem excessive to the reader:

> Nec ullum uspiam cruciabilis vitae solacium aderat, nisi quod ingenita mihi curiositate recreabar dum praesentiam meam parvi facientes libere quae volunt omnes et agunt et loquuntur.
>
> IX.13

> Accipe igitur quemadmodum homo curiosus iumenti faciem sustinens cuncta quae in perniciem pistoris mei gesta sunt cognovi.
>
> IX.30

Allied to this use of curiositas is the use of Lucius's

situation as a means of gaining information. This is seen first in the fact that Lucius's big asinine ears are ironically used as an excuse to explain how he knows things:-

> Quam meis tam magnis auribus accipiens, quid aliud quam meum crastinum deflebam cadaver?
>
> VI.32

> At ego, quamquam graviter suscensens errori Fotidis, quae me dum avem fabricat, perfecit asinum, isto tamen vel unico solacio aerumnabilis deformitatis meae recreabar, quod auribus grandissimis praeditus cuncta longule etiam dissita facillime sentiebam.
>
> IX.15

and more importantly by the fact that because he is an ass people act and speak freely in his presence.[48]

In conjunction with this use of personality traits and situational devices the fiction of a restricted narrator is further maintained by the constant use of explanatory phrases to account for Lucius's knowledge. In these he explains how he knows a fact or why he thinks it:

> ... in pago quodam apud notos ac familiares latronibus senes devertimus; sic enim primus aditus et sermo prolixus et oscula mutua quamvis asino sentire praestabant...
>
> IV.1

> ... nam et secum eos animadverteram colloquentes, quod in proximo nobis esset habenda mansio...
>
> IV.5

> Quidam de numero latronum pervenit; sic enim mutuae salutationis officium indicabat.
>
> VII.1

> ... ad casas interim suas vinctum perducunt, quoad renascenti die sequenti deductus ad magistratus, ut aiebant, poenae redderetur...
>
> VII.26

> ... venit quidam iuvenis e proxuma civitate, ut quidem mihi videbatur unus ex famulis Charites...
>
> VIII.1

> Denique die quadam maditae illius aniculae sermo talis meas affertur aures...
>
> IX.16

> At miles ille, ut postea didici...
>
> IX.41

Similarly the inclusion of the tale of Cupid and Psyche and the description of the mime are accounted for by the statement that Lucius was present on both occasions:

> ... sed astans ego non procul dolebam mehercules quod pugillares et stilum non habebam...
>
> VI.25

> ... tantisper ante portam constitutus pabulum laetissimi graminis, quod in ipso germinabat aditu, libens affectabam subinde curiosos oculos patente porta spectaculi prospectu gratissimo reficiens...
>
> X.29

Only once does Lucius confess to ignorance - concerning the fate of the gardener, 'Die sequenti meus quidem dominus hortulanus quid egerit nescio...' (X.1). Both the explanatory phrases and this admission do much to reinforce the impression of a restricted point of view.

Another technique used to maintain the illusion is to anticipate the reader's doubts and objections concerning how he obtained his information and to offer an explanation. These explanations occur twice. The first time is in the latter part of the miller's wife's story, which has developed from a situation in which Lucius was present and played a minor part, to a situation removed from his direct knowledge:

> Sed forsitan lector scrupulosus reprehendens narratum meum sic argumentaberis; 'Unde autem tu, astutule asine intra terminos pistrini contectus, quid secreto, ut affirmas, mulieres gesserint scire potuisti?' Accipe igitur quemadmodum homo curiosus iumenti faciem sustinens cuncta quae in perniciem pistoris mei gesta sunt cognovi.
>
> IX.30

The full explanation comes later with the arrival of the daughter who reports all that her dead father has revealed to her in a dream.[49] This address to the reader is one of a series of devices used to account for Lucius' narration of this series of stories.[50] These devices are necessary because of the length and complexity of this series. Lucius introduces the incident strangely, as if it is outside the main action, as in the case of the story of the poor man's wife, rather than part of Lucius' experience, which it is, 'Fabulam denique bonam prae ceteris suavem compertu ad aures vestras afferre decrevi, et en occipio'. (IX.14). The story of the

poor man's wife is introduced in a similar manner and has a similar theme of adultery, '... cognoscimus lepidam de adulterio cuiusdam pauperis fabulam, quam vos etiam cognoscatis volo'. (IX.4). After the introduction Lucius explains his interest in the situation and how he came to know of it:

> Quae saevitia multo mihi magis genuinam curiositatem in suos mores ampliaverat: ... auribus grandissimis praeditus cuncta longule etiam dissita facillime sentiebam
>
> IX.15

Three times in the course of the action Lucius' presence is noted and emphasised:

> ... sermo talis meas affertur aures...
>
> IX.16

> "... At ego misella molae etiam sonum et ecce illius scabiosi asini faciem timentem familiarem incidi".
>
> IX.22

> ... sed mihi penita carpebantur praecordia et praecedens facinus et praesentem deterrimae feminae constantiam cogitanti mecumque sedulo deliberabam,...
>
> IX.26

Finally as the action moves away from Lucius' immediate environment he assures the reader that an explanation of how he came to know of the sequel to the story is forthcoming.

The second long explanation by the narrator concerning his means of information occurs also during the narration of a long story, that of Phaedra,[51] which takes place outside the sphere of Lucius' experience. He explains to the reader how he came to know of what was happening, then emphasises his restricted point of view:

> Haec ad istum modum gesta compluribus mutuo sermocinantibus cognovi: quibus autem verbis accusator urserit, quibus rebus diluerit reus, ac prorsus orationes altercationesque neque ipse absens apud praesepium scire neque ad vos quae ignoravi possum enuntiare, sed quae plane comperi ad istas litteras proferam.
>
> X.7

The impression created by this is that the narrator has been presenting a strictly personal account, - telling things he knows of directly, without assuming any privileges of knowledge.[52] Of course this is just a deceptive ploy to maintain the illusion of a restricted view point and to reassure the reader by anticipating his

doubts, thereby resolving them. The narrator's actual practice is otherwise: the very material which he denies knowledge of, the speeches at the trial, he quotes in full a short time later narrating the doctor's part in the trial.[53]

Despite this constant use of explanatory phrases etc. to account for Lucius's knowledge and to maintain the fiction that the narration is being told by a character within the story and not an omniscient author, there remains much in the narrative unexplained as to how Lucius came to know of it. Many of the examples of this are trivial and may be just mentioned in passing: Lucius's knowledge of the debate concerning his reward after his escape with Charite;[54] the peasants looking for the cow;[55] the townspeople looking for the ass;[56] the prodigies at the rich man's dinner and the account of the death of his sons;[57] the revelation to Thiasus of Lucius's behaviour with the matrona and his reaction to it.[58] All of these are minor points, and it may be argued that Lucius inferred the information from the ensuing circumstances. However, the fact remains that they are unexplained and their presence slightly undermines the fiction of the restricted point of view of the narrator. A more serious case is that of the cook's plan to substitute Lucius for the stolen venison.[59] The background to this incident - the dog's theft, the cook's despair, the wife's clever plan - is such that it is difficult to understand how Lucius knows of it. However, it is necessary for Lucius to know of the cook's plan in order for the action to progress. Therefore one must make the tacit assumption that Lucius is present vaguely in the background, an assumption supported perhaps by the cook's wife's words, '... advenam istum asinum...iugula....' (VIII.31). However, the problem does not end there. Lucius having been locked up,[60] a slave reports to those in the dining-hall about a rabid dog. It is difficult to see how Lucius came to know of what was happening in the dining-room if he was locked up. However, at this point in the story the narrator seems to have forgotten that Lucius is already locked up, for Lucius escapes the servants, who believe that he has rabies, and is locked up again, in the bedroom this time. The confusion and inconsistency arise from the fact that here there are two stories, both with the motif of the would-be victim finding escape by being locked up. The amalgamation of the two stories into a sequence results in the inconsistency and incoherence of the plot.

The final part of the incident involves Lucius overhearing the servants outside the door of the room in which he is locked discussing whether or not he has rabies. This explains how he knows of the rabies part of the incident, and it motivates his behaviour aimed at convincing the servants of his sanity.

This point of Lucius' information about the rabies outbreak brings up the question of the relationship between the sequence of experiencing events and that of narrating them. In discussing the treatment of the 'I' narration in Books I - III it was noted that except for one incident the narrative was presented subjectively as it was experienced by the hero at the time, not as it was seen by the narrator in retrospect. In the remainder of the Metamorphoses, this sequence of events is no longer strictly adhered to. The narrator rearranges and manipulates material as and when he wishes to. The story of the miller's wife[61] is a good example. The first part of the story is told as it was perceived by the experiencing Lucius, the witchcraft episode is not known to Lucius until the arrival of the daughter,[62] yet it is narrated in its proper chronological sequence. The final episode[63] with the priests shows the same process in reverse - the narrator withholding information from the reader which the hero knows about. It seems clear from Lucius' lack of surprise and his attitude that he knows all the time about the theft of the golden goblet.

> Nec defuit qui, manu super dorsum meum
> iniecta, in ipso deae quam gerebam gremio
> scrutatus, repperiret atque incoram omnium
> aureum depromeret cantharum
>
> IX.10

In the Onos where the same incident is narrated, it is treated differently. There the reader learns of the theft immediately it occurs.[64] It would seem that by withholding this information the narrator in the Metamorphoses is attempting to give the attack on the priests and the finding of the cup an element of complete unexpectedness and surprise.

In addition to these outright breaks in the subjective chronology there is also a tendency on the part of the narrator to use anticipatory summaries of material. This tendency emerges not only in the case of the digressionary tales where it serves as an introduction of extraneous material and is therefore more acceptable, e.g.: '... ubi coeptum facinus oppido memorabile narrare cupio' (VIII.22) but also in the main action. The venison episode is

introduced by a brief indicative summary, 'Hic ego me potissimum capitis periclitatum, memini'. (VIII.31). Similarly the introduction of the slave of the eunuch priest is accompanied by a summary of his duties which Lucius could not have known immediately he met him. The name of the eunuch priest is introduced directly and somewhat prematurely into the narrative.[65] In the same manner Thiasus' name is introduced directly into the narrative and the narrator adds a summary of his background and his activities in Thessaly.[66] It is clear from the comment which precedes it that Lucius did not find out this information suddenly at this point but that the narrator breaks his narrative to give the reader the necessary information at an appropriate place. 'Sed prius est ut vobis, quod initio facere debueram, vel nunc saltem referam, quis iste vel unde fuerit'. (X.18).

In Books I - III the point of view consistently used is that of the experiencing hero. In Books IV - X, as the range of material and the variety of interest in Lucius' situation diminishes, the persona of the narrator begins to emerge as a dominant figure in his role of commentator and in his role of entertainer who introduces secondary material. The point of view does not become exclusively retrospective but shifts between that of the experiencing hero, as in the Charite episode, and that of the retrospective narrator. Both personae are present in narration and are exploited for particular effects. This dual presence creates an ambiguity of response for the reader and the frequently ironic tone of the narration increases the distance between reader and the experiencing hero. Reference has already been made to Smith's argument that the point of view in the Metamorphoses is that of the experiencing hero.[67] Smith has recently developed this argument in a discussion of the reliability of the narrator.[68] He argues that the point of view of the narrator in Books I - X is both limited and distorted, and attributes every instance of inconsistency, exaggeration, and error to this lack of reliability on the part of the narrator, this 'shallowness and superficiality of understanding;[69] the narrator of Book XI has a more elevated and reliable perspective, his point of view is no longer distorted. This division of the point of view of the narrator into two separate periods, one reliable, one unreliable, although it has an element of truth, seems a rather simplified approach. There is no doubt that there is a

change of attitude on the part of the narrator in Book XI. However, this change need not reflect the moral transformation of the experiencing hero. This would assume that the experiencing hero and the narrator were identical and contemporaneous, and therefore deny the narration a retrospective quality. The change is rather the result of the different nature of the material. The theme of Book XI is openly serious and elevated, the narrator is fully aware of this, and therefore adapts his style of narration to the material. Furthermore, the esoteric nature of the material places the reader at a greater distance from the narrator, which increases the formality of the narrative style. Smith's interpretation of the narrative voice of Books I - X necessitates two assumptions: firstly, that the point of view is exclusively that of the experiencing hero, "a cloistered young scholar, poorly equipped to comprehend the dangers of his own misdirected adolescent emotions, nor is he skilful at comprehending the true motives of others towards him";[70] secondly, that there is a permanent distance between reader and narrator/hero. Neither of these assumptions is true. The point of view is not exclusively that of the experiencing hero, except in Books I - III. There are two perspectives, that of the experiencing hero and that of the retrospective narrator. The retrospective quality of Lucius' narrative has been noted above. Furthermore, it has been seen that, in parts of the Metamorphoses, the chronology has been juggled with by the narrator; events are not narrated in the sequence in which they were experienced by the hero. The persona of the narrator also clearly emerges in the comments, both on material and on narrative technique, and the asides to the reader. It is also clear that the distance between the hero/narrator and the reader is not fixed, but fluctuates according to the point of view from the empathy between the reader and Lucius in the Festival of Laughter to the comic distance in Lucius' false humanisation. Smith's interpretation of the nature of the narrative voice, while true in specific instances, is over-simple. It ignores the different levels of awareness present in the narration, the unconscious and selfconscious irony. It also ignores the way in which the restricted point of view of the experiencing narrator, his prejudices etc. are not simply and naively presented to the reader, but are deliberately exploited; Lucius is allowed to be unreliable if his unreliability will produce the desired effect. This question of effect is the crux of Apuleius' technique

of using the 'I' narration. Depending on one narrator to narrate a wide range of material and to convey a variety of emotional effects, Apuleius consistently manipulates various degrees of irony, distance and a point of view which constantly fluctuates between immediacy and retrospection, to create a subtle and sophisticated relationship between hero, narrator and reader.

CONCLUSION

The Satyricon of Petronius is the only other work in the corpus of Latin literature which appears to approximate in form and content to the novel.[1] In Macrobius'[2] comments on different kinds of stories he links the Satyricon and the Metamorphoses. However, despite their superficial similarity, there are too many fundamental differences between the two works to postulate a close and important relationship between them. They appear to be isolated literary phenomena, rather than part of a common tradition.

The differences between the two works are not simply those caused by individual modification and experimentation, but more fundamental differences of form, content and intention. Because of the fragmentary state of the text of the Satyricon, it is impossible to make conclusive comments about its form; however, the intermingling of prose and verse clearly distinguish it in form from the Metamorphoses. Furthermore, if speculation[3] about its original length is accurate, the Satyricon would appear to have been monumental in size in comparison to the Metamorphoses.

The structure of the Metamorphoses is bipartite, a primary framework narrative and a number of secondary narratives which form quite a large proportion of the text.[4] Although there are a number of secondary narratives[5] in the Satyricon, they are far fewer in number and shorter in length. Furthermore, the secondary narratives in the Satyricon are all introduced dramatically; often they are autobiographical in nature. In this they are similar to the secondary narratives in the early books of the Metamorphoses. In contrast to the latter books of the Metamorphoses, there are no instances of secondary narratives which are introduced editorially by the narrator in the Satyricon. They also lack the close thematic relationship with the primary narrative, which exists between the two levels of narration in some parts of the Metamorphoses, and gives it a thematic complexity. In all, they play a more minor role than the secondary stories in the Metamorphoses.

Despite the occurrence of similar situations in both works, e.g. the market place episode,[6] the dinner party,[7] scenes of love-making,[8] the material of the two works differs greatly. Despite the occasional naming of places,[9] the reference to historical people,[10] the occasional vivid realism of description,[11] and the bourgeois characters and milieu of parts of the narrative,[12] the world of the

Metamorphoses is an imaginative creation in which the dominating presence of magic, and the elements of sensationalism, melodrama and the bizarre create an impression which is the opposite of realism. Although Petronius freely borrows literary motifs and exploits literary traditions[13] for a variety of effects, realism plays an important role throughout the work, and is the dominant mode in the Cena. The world created has the atmosphere and concrete texture of a certain section of closely observed contemporary society. In this world magic seems to have no reality, but is used as a facade for sexual escapades,[14] or placed at a distance and isolated in the secondary narratives;[15] violence is occasionally threatened, comically administered, but the only fatalities are Lichas, who dies a natural death by drowning,[16] and the slaughtered goose;[17] there is melodrama, but it lies in the histrionic attitudes and reactions of the characters, not in the world itself; finally the bizarre element is not the result of the mixture of reality and fantasy as in the Metamorphoses, but is the characteristic of most of the decadent and highly individualised characters, who contrast sharply with the stock type and rather flat characters of the latter part of the Metamorphoses.

The contrast in material between the two works is paralleled by a contrast in style. The highly ornamented style of the Metamorphoses reflects the main features of the elocutio novella, the balanced and complex syntax, the patterns of rhythm and rhyme, alliteration and assonance, the rich and varied diction which combines archaisms, neologisms, Graecisms and poetical echoes. The dazzling effect is peculiarly appropriate to the bizarre and varied material of the Metamorphoses, and combines with it to create the atmosphere of unreality which pervades the work. In contrast, the style of the Satyricon is elegantly simple. An extra dimension is added by the use of literary allusion which is often ironic in effect. In speech Petronius uses variation in style to express character. In the speeches of the freedmen at the Cena,[18] Petronius approaches a kind of linguistic naturalism in his use of elements of the sermo plebeius to give a realistic flavour of the lower-class, uneducated, milieu. This use of language and style to differentiate character and class is in contrast to the style of the Metamorphoses, where all the material, both speech and narrative, is presented in a uniform medium.

The question of the intention of the Satyricon, and its tone,

has long been a source of controversy. Whether one sees it as a morally satiric work[19] or a work of elegant comedy,[20] it is generally agreed that the tone of the Satyricon is uniformly detached and ironic. Furthermore, the element of satire is a consistent element running through the Satyricon. In the Metamorphoses satire plays a very minor role. There is certainly irony, but it is often the self-conscious irony of the narrator, rather than the coolly detached and impersonal irony of the Satyricon. As with the Satyricon, there is much disagreement about the intention of the work; the actual comments of the narrator in the first ten books seem to stress the primacy of entertainment, and throughout the work there is a constant striving to introduce material of an entertaining or sensational character. This self-consciousness of the narrator about his task, and the highly personal tone of the narrative, stand in contrast to the cool, impersonal, detached tone of the Satyricon.

The question of tone is closely related to the question of narrative technique and point of view. As the Satyricon is narrated in the first person, a more detailed examination of this aspect of the work will be a useful comparison to, and will underline the peculiar features of, the use of the first-person narration in the Metamorphoses. As in the Metamorphoses, the hero/narrator, Encolpius, is at the centre of the story and forms a narrative link through the various episodes. Unlike Lucius in the Metamorphoses, the hero is never placed in such a static and limited situation that he must assume the role of a peripheral observer, although occasionally, as in the conversation of the freedmen at the cena, or during Eumolpus' declamation of his poetry, the persona of hero/narrator recedes into the background. This central role of the hero/narrator offers an opportunity for full characterisation; however, unlike the hero of the Metamorphoses, whose character is presented as a consistent whole in the pre-transformation books, the personality of the hero of the Satyricon seems to be a rather inconsistent amalgam of often contradictory traits. He is self-consciously literate and well-educated, yet capable of stupendous and comic naivety. He is highly emotional, and undergoes chameleon-like changes from bravery to cowardice, from joy to self-pitying despair. Throughout the Cena there is an ambivalence between critical superiority and naivety in his attitude. Veyne[21]

argues that the naivety is affected and ironic; although this view may account for some of Encolpius' comments and attitudes, it ignores his stupidity and gullibility, and his sense of fear and confusion at many points in the Cena. In fact the treatment of the hero/narrator and of point-of-view in the Cena is complex. The Cena is presented from a point-of-view within the picture, although the hero/narrator remains on the periphery of the action. Petronius deliberately exploits the limited perspective of the experiencing hero to create effects of surprise and suspense; the hero is continually deceived and his expectations exposed as false and naive. His reactions fluctuate between those of admiration, anxiety, confusion and fear and disgust. To a certain extent the reader shares this point of view and these reactions, but there is a certain distance between hero and reader which allows the reader to perceive Encolpius' naivety and lack of reliability, and to enjoy the comedy at his expense. The limited perspective of the experiencing hero and his ignorance about his immediate milieu is also exploited as a means of dramatically introducing material, as when Encolpius naively questions the other guests.[22] Although it would be a neat solution to assign the critical comments to the retrospective narrator and the naive comments to the experiencing hero, this is not possible, as many of Encolpius' critical reactions to Trimalchio's displays of ill taste are in the dramatic context of the Cena. As well as these naive and critical comments there is a third element in the management of perspective in the Cena - that of silence; during certain episodes the presence of the hero/narrator recedes and the material is presented in an impersonal narrative or as a sustained dramatic scene.

In discussing the ambiguity in Encolpius' character, Sullivan argues that he is not presented as 'an artistic and rounded creation';[23] we are not interested in him as a person, but as an occasion for sexual adventures, parody and burlesque. Undoubtedly in the Cena, part of the ambiguity arises because of Encolpius' dual role as a comically simple and naive guest, impressed and deceived by Trimalchio's 'special-effects', and as a critical commentator who regards with superiority the displays of ill taste and guides the response of the reader. The comedy at Encolpius' expense undermines his self-conscious superiority and denies him the status of a satiric norm. This duality of irreconcilable roles, that of a

satiric vehicle and that of a comic butt of laughter, seems to be an artistic fault in the work.

In the remainder of the Satyricon, although Encolpius' character undergoes many fluctuations, this central ambiguity is absent; the author's attitude towards the hero is to subject his pretensions, his melodramatic reactions, to a continual amused irony. Encolpius' role is that of a burlesque hero, and a greater comic distance is established between reader and hero.

So far we have concentrated on the character and role of the hero; the question of the narrator requires closer attention. Again the fragmentary text poses problems; lacking the opening of the work one can not say whether the narration is told in an 'oral epic situation', whether it is prefaced with a narrator's prologue, and, if so, what ideas and motifs were dealt with in the prologue. In the extant parts of the Satyricon there are no indications of an 'oral epic situation', no addresses to a personally present audience. Furthermore, the direct addresses or asides to the reader, which are a peculiar feature of the Metamorphoses, are absent. Although not conclusive, this absence of address seems to suggest that the Satyricon is not introduced as a narration addressed to a created personal audience, or to a postulated reader who is drawn into a close relationship with the narrator.

Although there are no direct addresses to the audience, there are occasional indications of the retrospective character of the narration. The most simple of these is the use of summary and selection to pass over information, or to condense conversation. On one occasion the narrator seems to stress the element of selection; at the beginning of the Cena the narrator comments, 'longum erat singula excipere'. (28.1.) Elsewhere there are occasional, brief, prefatory remarks which are indicative of the point-of-view of the retrospective narrator, e.g. 'Hanc humanitatem insecutae sunt matteae, quarum etiam recordatio me, si qua est dicenti fides, offendit'. (65,1.). On two occasions[24] the motif of memory is mentioned, which again indicates the retrospective element.

The only other passages which reflect the retrospective persona of the narrator are those where Encolpius comments on the impossibility of describing Circe's beauty, 'Nulla vox est quae formam eius possit comprehendere, nam quicquid dixero, minus erit'. (126.14), and the passage where he notes that his threat of suicide

was a bluff, 'Saepius ego cultrum tonsorium super iugulum meum posui, non magis me occisurus, quam Giton, quod minabatur facturus'. (108.11). These two passages are the only occasions where the narrator makes explicit editorial comments. Other indications of the narrative voice are the occasional qualifications, expressed by words like puto and credo; here the retrospective element, (in the use of the narrative present tense), and the restricted view of the narrator are indicated. Occasionally with some of Encolpius' comments it is unclear whether they are made in situ, or retrospectively; however, as there is not a clearly established pattern of retrospective comments made by the narrator, it seems safer to interpret these ambiguous comments as being made by Encolpius in situ.

The whole question of the first-person narrator has recently been discussed by Beck.[25] Starting from the accepted view that Encolpius' character is inconsistent, he argues quite rightly that there are two personae, that of Encolpius the hero, and that of Encolpius the narrator; these two personae are distinct in time and character. He goes on to put forward the highly original theory that the sophisticated narrator is ironically portraying the illusions of his former self; his portrait of the hero is a selective creation designed to entertain; much of the irony is effected by highlighting the contrast between the sordid reality and the hero's fantasy; part of this technique of highlighting is the use of poetry. Beck argues that much of the poetry derives from the retrospective narrator and is being projected back on the hero, and therefore substituted for the hero's reaction in situ. He does not include in this category of retrospective poetry the verses which justify Encolpius' outburst against his impotence:

> Quid me constricta spectatis fronte Catones
> damnatisque novae simplicitatis opus?
> 132.15

Sullivan[26] has argued strongly that this is a programmatic statement by the author, who deliberately intrudes a personal apologia defending his work from puritanical critics, thereby breaking the illusion of the 'I' narrator. These verses may also be read as a statement made by the narrator; however, as there are no explicit indications in the text of an intrusive voice, and as there is no clear pattern of editorial or authorial commentary, both these interpretations seem to be based on little evidence. Therefore, I

believe Beck to be correct in seeing this outburst as being the reaction of the experiencing hero, and reflecting his mannered and literary self-consciousness. As for the main argument of Beck's theory, I believe that he is correct in noting that many of the passages of verse, occurring as part of the narrative, rather than as part of a speech, do not belong to the reaction of the experiencing hero. However, in arguing that these passages of poetry are part of the narrator's creative reshaping of the past, Beck seems to be attributing to the Satyricon a complexity and literary sophistication that it does not possess. In no way is the author of the Satyricon concerned with the idea, occasionally exploited in modern fiction,[27] of a created character in the process of creating a further level of fiction. Petronius uses the first-person narrator as an appropriate and effective way of organising his material, and lending it the ironic tone of burlesque. He uses poetry to heighten the narrative, to lend it variety, and to add a literary and often parodic tone. The narrative 'I' itself is a fiction, and the device whereby the narration is told by a narrator is an illusion. There can be no question of reshaping or selection by the narrator, as the material has no other shape and does not exist as the experiences of Encolpius outside the literary work, which is the creation not of the narrator, but of Petronius.

This brings us to the final point of how Petronius manages the illusion that there is a personal narrative voice, and the question of what level of restriction and authenticity the voice operates on. It has been noted above that Petronius does not suffer from the same kind of problems in terms of the relationship between material and protagonist which Apuleius has to contend with in Books IV - X. Encolpius is at the centre of his own story and therefore has fairly easy access to information; i.e. it is generally plausible that he should know what he narrates, and the illusion of a personal voice and a limited perspective is maintained. This illusion is further enforced by expressions of reservations, and of opinions rather than statements, the use of other characters to forward information and the use on two occasions[28] of a key-hole device to explain how Encolpius knows what was happening on the other side of a door. Although the total effect of these devices and comments is the impression of a personal and restricted point of view,

there are instances where the narrator's view seems to approach omniscience. In two of these cases Encolpius' knowledge may be plausibly accounted for. The first concerns Encolpius' divination of Lichas' thoughts on board ship, 'Non dubie redierat in animum Hedyle expilatumque libidinosa migratione navigium.' (113.3). Here it may be plausibly argued that in using his knowledge of Lichas and his history Encolpius is drawing a rational conclusion, and the narration is no way privileged.

The second instance concerns a ring of Trimalchio's, which seems to be made of gold, but turns out to be, 'ferreis veluti stellis ferruminatum' (32.4). Here again this is not a true case of privilege; many plausible explanations may be suggested to account for Encolpius' knowledge.

After the description of the shipwreck, the narration suddenly changes course and briefly describes some fishermen:

> Procurrere piscatores parvulis expediti navigiis ad praedam rapiendam. Deinde ut aliquos viderunt, qui suas opes defenderent, mutaverunt crudelitatem in auxilium...
>
> 114.14

As there is a break in the text immediately after auxilium, any comments about his passage must be tentative; however, the two extant sentences have an impersonal authorial tone; they do not describe the approaching fishermen as perceived by the shipwrecked Encolpius, but seem to describe them from a point of view outside the action.

The final instance is the most extensive and serious. The major part of the Croton episode is concerned with Encolpius' amorous involvement with Circe. At 140, after a break in the text, the narrative proceeds to introduce the matrona, Philomela, and to describe Eumolpus' relationship with her family. Encolpius is clearly present at the climax of the episode, but no indication is given of how he came to know about Philomela's history, her motivation, and her conversation with Eumolpus. All this information is presented in a summary, omniscient fashion. A possible explanation for this is that the material represents a parallel line of action contemporaneous with Encolpius' affair with Circe.

In considering the use of the first-person narrator in the Metamorphoses, it has been seen that there are two perspectives, two

points of view, that of the experiencing hero and that of the retrospective narrator. In the Metamorphoses, both of these perspectives are exploited for different effects. In the Satyricon the persona of the narrator lacks the self-conscious presence and emerges only in hints, in the small retrospective elements noted above. The dominant point of view is that of the experiencing hero; his reactions, emotions and thoughts are a nearly continuous part of the narrative. However, unlike the first three books of the Metamorphoses where a similar point of view is used, the effect is not that of sympathy for the hero. Throughout the Satyricon Encolpius is a victim of other characters and a butt of mocking laughter. The reader does not share his confusion, fears, melodramatic emotions and pretensions, but regards them with detached and amused irony. The reader, although perceiving the action through Encolpius' eyes, is guided by the author to see with superior insight, to perceive the lack of reliability of the hero/narrator, and to adjust the narrative to an ironic distance.

It has been suggested[29] that Apuleius borrowed certain myths from the tradition of the Greek romance, in the robber episode of the Metamorphoses and in the story of Cupid and Psyche. Outside the robber episode there are certain points of resemblance, both of material and technique, between the Greek romances and the Metamorphoses.

Two motifs common to both have been indicated already - that of Fortuna and that of divine intervention. The former is important in creating the atmosphere of a hazardous environment and motivating the sequences of adventure. The treatment of the latter varies from the rather perfunctory chastity test in the temple of Artemis, in Achilles Tatius[30] (who, one suspects, had little interest in religion, despite the episcopal status once ascribed to him),[31] to the important motivating role of Aphrodite in Chareas and Callirhoe.

The Greek romances also share certain minor motifs with the secondary narratives in the Metamorphoses, especially the sensational murder stories of Book X. In the story of the woman condemned ad bestias, the motifs of jealous love and poisoning occur; that of poisoning is paralleled in the story of Arsace[32] in Heliodorus and that of jealous love in the attempted murder of the rival in the Manto episode of Xenophon.[33] These are minor resemblances; the material of

the Phaedra story[34] echoes so closely motifs of the Greek romance that it could be transposed into the narrative of a romance with only minor modifications. The setting of the story is not that of a bourgeois novella, but is upper-class, the standard milieu of the characters in romance. The story deals with a passionate incestuous love, which, when thwarted, turns to murder, a false accusation and a false death. All these motifs have parallels in the Greek romances and of these the closest is Cnemon's story in Heliodorus,[35] which contains incestuous love, false accusation and murder. The motifs of thwarted love, false accusation and attempted murder also occur later, in the Arsace episode in the Aethiopica[36] and in both the episode of Manto[37] and the Kyno[38] episode in Xenophon. The motif of false death is typical of the melodramatic world of the Greek romance and is used twice in Achilles Tatius and once in Chariton and Xenophon.[39] Finally, in treatment, the Phaedra story resembles the melodramatic and rhetorical techniques of the Greek romance, e.g. the Virgilian quotation, the elaborate description of the symptoms of love which is paralleled by a similar passage in the Aethiopica[40] the set speeches and the use of reversal and surprise.

As well as some similarities in motifs, the Greek romances and the Metamorphoses also share similarities in technique. We have seen that elaborate detailed descriptions are part of the narrative style of the Metamorphoses and similar descriptions occur in four of the Greek romances. In four cases they are integrated into the narrative: the description of the wedding-chamber in Xenophon;[41] the description of the ring in Heliodorus;[42] the descriptions of the pictures of Philomela[43] and of Andromeda[44] in Achilles Tatius. In two, they are the important motivating devices for the narration of the story: Longus' description of the pastoral painting[45] the picture of Europa at the beginning of Leucippe and Clitophon.[46] Heliodorus and Achilles Tatius also share the tendency of the Metamorphoses to include digressive material.[47]

The final technical similarity between the Metamorphoses and some of the Greek romances is the use of secondary narratives. Interpolated stories occur in three of the Greek romances. The simplest case is Hippothous' autobiography in the Ephesiaca,[48] which is narrated during a dinner. Leucippe and Clitophon contains a

variety of secondary narratives which will be dealt with later.[49] Finally, the very structure of the Aethiopica with its beginning in medias res, series of flashbacks and parallel lines of actions necessitates the use of secondary narratives to unravel the course of events. As well as these secondary narratives which deal with the main line of action, the Aethiopica also includes the separate story of Cnemon.[50]

Although these similarities to the Greek romances may be helpful in considering some of the material, technique and artistic effect of the Metamorphoses they should not be exaggerated. In comparison with the points of contrast between the Metamorphoses and the Greek romances the similarities are minor and it is in these dissimilarities that the originality of the Metamorphoses lies.

The most obvious and simple contrast to the Greek romance is that of the plot. In content, the plot of the Lucius story is far removed from the typical plot of the Greek romance, based on the vicissitudes of two lovers, although it bears some formal resemblance in its episodic nature.

A point closely related to the plot is that of setting. In Greek romance, whether the chronological setting is 5th century B.C. Syracuse or contemporary Tyre, the milieu is uniformly aristocratic. The only exception to this is the pastoral setting in Longus' unusual and original romance.

Despite its dependence on melodrama and sensationalism, the authors of the Greek romances avoid any magical material.[51] Here the contrast with the Metamorphoses, in which magic plays an important part in both primary and secondary narratives, is obvious.

The characterisation of the protagonists in the Greek romance is stereotyped; they share the same characteristics and react predictably. Only in minor characters[52] are there occasional flashes of individuality and vividness. This may reflect the influence of new comedy. In the latter part of the Metamorphoses, after Lucius' rescue from the robbers, there is a tendency to use stock types; however, the characterisation of the protagonist creates a consistent, rounded, highly individual and sympathetic personality, and the characterisation of Byrrhaena, Milo and Fotis, though less detailed, is vivid and consistent.

The final point of contrast between the Greek romances and the Metamorphoses is that of tone. It has been suggested that the tone of the Metamorphoses is highly varied; it fluctuates between melodrama, farce, sympathy and irony according to the material and the style of narration. The typical tone of a Greek romance is a combination of sentimentality, and a rather over simplified pious morality. The only exception to this is Achilles Tatius, who lacks the usual, morally rigid, approach. In Leucippe and Clitophon the place of moral edification is taken over by a self-conscious erudition, whose function seems to be to give some kind of intellectual respectability to the work by including zoological and ethnological digressions.

In discussing similarities of technique between the Greek romances and the Metamorphoses the question of point of view was deliberately omitted, for separate discussion. Of the five Greek romances, four are told by an omniscient authorial narrator. This appropriateness of method is clear when one considers that, for much of a Greek romance, there are separate and parallel lines of action. The use of an omniscient author allows for a free shift between lines of action for summary and for interior views of both the protagonists, whose emotions and reactions are so central to the story. It also allows the opportunity for sententious commentary and reflection.

Leucippe and Clitophon, of Achilles Tatius, is the exception, being told in the first-person. As the examination of Apuleius' use of a first-person narrator has been of primary interest in this study, the treatment of point of view in Leucippe and Clitophon will be examined in greater detail. As in the Metamorphoses, the narrator of this work tells his own story; he is at the centre of the action, not on the periphery. The situation is slightly more complicated than the Metamorphoses since for much of the romance there are two parallel lines of action, one centred around the hero and one around the heroine. So although the hero/narrator has direct access to information concerning experiences related to himself, he does not have the same kind of access to information concerning the parallel line of action.

The narrator tells his story in an oral epic situation; the authorial 'I', while gazing at a painting in Sidon, meets a young man who tells him the story of his unhappy experiences in love.

This setting gives the narration a feeling at first of vividness and authenticity; however, the oral epic situation provides only a motivation for the story; it is not resumed at the end of the narration, nor is it exploited in the course of the narration, except for one doubtful instance.[53] Although it is not stated what period of time has elapsed between the events and their narration, it would seem plausible that the period is short, as the narrator is referred to as a young man and his griefs still seem fresh.[54]

Neither as a hero nor as a narrator can Clitophon be said to have a distinctive personality. As the protagonist he is the typical hero of a Greek romance, only deviating from the stereotype in his lapses from chastity. As the narrator, his only distinctive trait is his tendency to include erudite material whenever possible. Neither persona is highly individualised, and therefore there is no complexity or ambiguity about the relationship between them.

It has been noted above that the two parallel lines of action create certain problems for an 'I' narration. These problems manifest themselves in the treatment of point of view. Up to Book II, 13, the narration follows the chronology of the experiencing hero. In the remainder of the story, although the point of view of the experiencing hero is used for special effects, e.g. the 'deaths' of Leucippe,[55] the more normal point of view is that of the retrospective narrator. Material is presented not in the sequence in which the hero became aware of it, but in its historical sequence, e.g. a private conversation between Leucippe and Mellite is immediately followed by, 'I knew nothing of all this'. (V.22).

There are many instances of the retrospective point of view throughout Leucippe and Clitophon. Where it concerns secondhand material, sources are often indicated, e.g. the account of the events in Leucippe's bedroom after Clitophon's departure is followed by the comment that Clio had reported it to Clitophon,[56] or are obvious without any explicit indication. There are instances in which the point of view seems to be more privileged than that of a retrospective narrator. In III.20 Satyrus, tells how the apparent dis-embowelling of Lucius took place with a false blade, and explains how it came into his possession. The pirates have attacked a ship. Among the passengers is an actor who 'recites Homer in the public theatres'. Here there is no indication how he knew about the actor, although one may argue that putting together the evidence

at his disposal he has come to a logical and plausible conclusion.

The second case concerns Chareas' secret love for Leucippe, which the reader is informed of at V.3. Chareas abducts Lucius soon afterwards and then is killed by his own band,[57] so there is no definite way in which the narrator could know of his secret passion, though again it may be a plausible conclusion to arrive at.

The final case of a privileged view is the most important and extensive. In the final episode of the story,[58] the reader is given frequent insights into Thersander, Melitte's wronged husband and would-be seducer of Leucippe. His thoughts, feelings, reactions and plans are reported freely to the reader, with no indication given of how this information is gained. As it is highly implausible that the narrator should at any time have access to this information it seems clear that in this aspect of the work the point of view is no longer limited but omniscient.

Although the point of view throughout Leucippe and Clitophon is not consistent, and shifts from that of experiencing hero, to retrospective narrator, to occasional omniscience, Achilles Tatius attempts to maintain the illusion of a restricted, personal point of view. The indications of sources of information have an important part to play in this, as does the frequent use of comments noting ignorance or personal reservation, e.g. 'what her feelings were I do not know' (II.8), 'it seemed to me', (VIII.7), 'it was called, I think', (IV.12).

Another element in the treatment of point of view is that of retrospection. Even in the first book, where the point of view is that of the experiencing hero, an element of retrospection is clear in the anticipatory comment, 'but Fate, stronger than the will of man was reserving another to be my wife' (I.3). The occurrence of explicit retrospective comments becomes frequent when the view is that of the retrospective narrator. The rearranging of the chronology of events into a more historical sequence and the frequent separations and reunions of characters necessitate a re-telling of events already narrated, which is dealt with by summary retrospective phrases e.g. 'He began by recounting all that I described some time ago', about Callisthenes'. (VIII.17).

As well as the explicitly retrospective comments, there are also

comments which seem to belong in time to the act of narration, not to the experience narrated; they form a sort of editorial commentary. Often these comments are of a discursive nature, e.g. the comments on grief and tears.[59] They may be compared to the digression on hair in Metamorphoses,[60] although their effect is not intended to be witty, but erudite and sententious.

Finally, there is material which is explicitly introduced editorally. It can be divided into three categories: (i) digression, e.g. the discussion of the psychology of anger;[61] (ii) description, e.g. the description of the Egyptian ox;[62] (iii) narrative, e.g. the myth of Styx.[63] This kind of material is typical of Achilles Tatius' use of erudition in Leucippe and Clitophon. Not all his displays of erudition and his digressions are introduced editorially; some are integrated into the narrative, e.g. the debate about love[64] and the description of the crocodile.[65]

A final point to consider about Leucippe and Clitophon is the question of secondary narrative. There are more secondary narratives in this than in any other Greek romance and this is directly related to the use of a first-person narrative. Once the plot splits into two or more separate but parallel lines of action, the protagonist no longer has full access to all the necessary information and must depend on the accounts of other characters. Four of the secondary narratives in Leucippe and Clitophon are accounts of the parallel action: the story of Menelaus and Satyrus;[66] the story of Clinias,[67] Leucippe's story;[68] Sostratus' story.[69] All four are motivated dramatically, as are two other secondary narratives which are digressionary in character and do not deal with the events of the main plot: Menelaus' autobiographical story[70] and Clitophon's telling of the story of Philomela.[71] Finally, three myths, the myth of purple,[72] the Styx myth,[73] and the Tyrian myth of the discovery of wine,[74] are introduced editorially and narrated directly to the reader.

Having examined the use of a first-person narrator in Leucippe and Clitophon, it may be useful to draw some comparisons with the Metamorphoses. In both works the narrator tells his own story; he is initially at the centre of the action. In both works the nature of the material necessitates a shift in point of view from that of experiencing hero to that of retrospective narrator. In both works there are occasional instances of a near omniscient point of view.

Both authors are quick to seize the opportunities for surprise and reversal which the use of an experiencing point of view affords. In both works there is an attempt to maintain the illusion of a restricted personal perspective, though in the case of the Metamorphoses the comments are often playfully ironic. In the Metamorphoses there is no oral epic situation; the narrator addresses his story directly to the reader, whom he addresses directly in the prologue and in asides throughout the narration from Book IV onwards. In Achilles Tatius there is an oral epic situation which motivates the story, but which is not referred to throughout the narration and is not resumed at the end of the story. The narrator does not directly address the audience and lacks the highly individualised and self-conscious persona of the narrator of the Metamorphoses. Unlike the narrator of the Metamorphoses he does not comment on his task of narration, but restricts his comments to what is general, impersonal or sententious. Both narrators introduce material editorially, but for different purposes, the narrator of Leucippe and Clitophon introduces erudite material to impress and edify his audience, while the narrator of the Metamorphoses introduces sensational material to entertain the reader.

Little is known precisely about the extent and complexity of Apuleius' source, the Metamorphoses of Lucius of Patrae and it is therefore difficult to speak of Apuleius' originality. On the basis of Photius' discussion of the work and its relationship to the pseudo-Lucianic Onos, Perry[75] has argued that the original ass story was approximately seventy-five Teubner pages in length and substantially and verbally the same story as that of the Onos. He believes that Photius misinterprets the tone of the original in describing it as credulous. Speaking of Apuleius' contribution, he suggests that, as well as the whole of Book XI, any material which delays the progress of the main narrative may be regarded as Apuleian additions. It is clear from a comparison of the Metamorphoses and the Onos that Apuleius' originality is not restricted to the insertion of digressionary material. He transforms the simple and straightforward story of Lucius into a richly diverse and complex work in which a variety of artistic effects, types of material and patterns of motifs are skilfully combined. This complexity and diversity has long been recognised: what has not received the same critical attention is the fact that Apuleius

operates a similar and parallel transformation of the manner of presentation, the first-person narration of the Onos.

The appropriateness of a first-person narrator for the basic material of the Lucius story is clear; the central situation of the story is based on magic: therefore the use of an 'I' narrator gives it the authenticity of direct, personal experience. The author of the Onos does not go beyond this level of exploitation in the use of a personal narrator. The tone is generally objective and ironic and the attitude towards the hero and his experience is to exploit them for comic effect. This attitude reaches its climax in the burlesque conclusion. The character of the hero, although sharing some similarities with Lucius in the Metamorphoses, remains a simple creation, a naive and comic, whom the reader regards at a certain and consistent distance. At no point is the reader's sympathy engaged.

In adapting the first person narrator technique of his source, Apuleius expands it and uses it for more complex effects. On a simple level it gives the narration authenticity and vividness, not only because it is an eye-witness account, but also because the eye-witness is presented as a clearly defined, sympathetic and consistent character. The use of a first person narrator is also important in giving coherence and unity to the episodic structure of the plot and to the mass of digressionary material introduced. This digressionary material is not intruded awkwardly into the Lucius story, but motivated by the personality of the hero/narrator in two ways. Firstly, curiositas is Lucius' outstanding characteristic; this not only motivates the whole story, but is used to expand the material, both in Lucius' interest and interference in events around him and in the elaborate descriptions which are the expressions of his fascinated observation. Secondly, the primary concern of the narrator is to entertain the reader: this results in the series of secondary narratives, not dramatically motivated, but introduced editorially in Books VIII - X.

It has been emphasised that there are, in fact, two personae embodied in the figure of Lucius, that of the experiencing hero, and that of the retrospective narrator. These two personae, although sharing an identity, are separated in time, knowledge and attitude. The hero is a character within the fictional time of the story, experiencing certain events, possessing certain characteristics.

His personality remains constant and shows no signs of development or education by experience, through the first ten books of the Metamorphoses. In Book XI his personality undergoes a transformation parallel to his physical transformation. The persona of the narrator exists outside the fictional time of the story, in the act of narration. To him belongs the narrative voice telling the story, shaping the material, commenting and addressing the reader. His personality emerges from the style of narration. Throughout the Metamorphoses Apuleius manipulates this duality and the illusion of a personal restricted narrator to create a variety of effects. The treatment of the hero/narrator is closely related to the material of the narrative. This material may be broadly divided into three categories: (i) Books I - III, dealing with Lucius' adventures in Hypata; (ii) Books IV - X, dealing with Lucius' experiences as an ass: (iii) Book XI, dealing with Lucius' transformation and religious experiences.

In the first three books Lucius' adventures in Hypata are presented from the point of view of the experiencing hero: the reader shares his perspective and his subjective impression of Hypata. This creates a very sympathetic response in the reader, as the distance between reader and hero is minimal. Apuleius exploits the restricted perspective to create effects of suspense and surprise, especially in the Festival of Laughter.[76] The point of view of the experiencing hero is paralleled by a narrative mode in which dramatic scene dominates.

In Books IV - X the persona of the narrator which has remained submerged and silent in Books I - III, becomes more dominant. The perspective is no longer exclusively that of the experiencing hero. The narrator comments, often ironically, displays a playful self-consciousness about his task of narration, and draws the reader into a close relationship. The presence of the narrator and his attitude increase the distance between reader and hero. The new perspective and distance are exploited by Apuleius to introduce irony and comedy at Lucius' expense. This change in treatment is closely related to the new movement of the plot: Lucius' predicament and his reaction to it are essentially comic and therefore demand a greater distance than the sympathy of Books I - III. Furthermore, his situation is static and limited. Apuleius deals with this problem by a number of devices discussed

above, the most important being the turning of the narrative focus outwards and the introduction of digressionary material, both dramatically and editorially. The manner of presentation also changes; dramatic scenes become less frequent and narration and summary become the dominant mode.

The spiritual transformation which Lucius experiences in Book XI radically changes the style of narration. A new distance is placed between reader and hero/narrator, that between an initiate and a non-initiate. The separate _personae_ of hero and narrator become merged in a common attitude; the narrator is no longer concerned with entertainment, but with presenting devoutly the cult of Isis. The narrative reaches a new level of seriousness and, for the first time, its authenticity is explicitly stated.[77] The personality of the hero/narrator is transcended, as the narration focuses exclusively on the cults of Isis and Osiris. This depersonalisation of the hero/narrator helps to make more acceptable the momentary identification between fictional character and author. The new intention and attitude affects the manner of presentation. Dramatic scene is close to eliminated and summary is used extensively; the narration becomes a series of religious prayers, visions and tableaus.

The originality of the _Metamorphoses_, - an originality of material and style, - has long been acknowledged. This study has attempted to examine another aspect of Apuleius' originality, his highly sophisticated and complex use of the first-person narrator. The extent of the complexity has been indicated by an examination of the use of first person narrators in _Leucippe and Clitophon_, and the _Satyricon_. In the _Metamorphoses_ Apuleius is aware of the essential duality of the method and exploits it in a variety of ways appropriate to the material in the different sections. The sophisticated use of the first-person narrator is integral to the total impression of the _Metamorphoses_, for without it, it would be impossible to combine coherently the diversity of material, and the variety of artistic effects which are its essence.

NOTES TO INTRODUCTION

1. Attitudes of modern scholars towards the Metamorphoses are various. They may be divided into two broad categories: those who regard it as an unified work with a serious purpose, e.g. W. Nethercut, ("Apuleius' Metamorphoses: The Journey", Agon 3 (1969), 97-134), and those who regard it as a frivolous miscellany, e.g. B.E. Perry, (The Ancient Romances: A Literary and Historical Account of Their Origins, 236-282), Within these broad categories there are, of course, many differences of interpretation and emphasis.

2. R. Wellek and A. Warren, p.212.

3. M. Bradbrook, Themes and Conventions of Jacobean Tragedy, p.42 et passim.

4. Cf. H. Riefstahl, Der Roman des Apuleius, Nethercut, "Apuleius' Metamorphoses: The Journey".

5. Cf. C.C. Schlam, The Structure of the Metamorphoses, W. Nethercut, "Apuleius' Literary Art: Resonance and Depth", CJ 64 (1968-9) 110-119, W. Smith, The Theme of Transformation.

6. IV.3, IV.5, X.29. Throughout this study the Loeb edition of the Metamorphoses, (ed. S. Gaselee), has been used.

7. See n.5 supra.

8. Perry, The Ancient Romances, R. Helm, (ed.) Metamorphoseon Libri XI preface.

9. I.5-19.

10. IV.9-21.

11. VII.6-8.

12. II.21-30.

13. IV.28 - VI.24.

14. IX.5-8, 16-31.

15. e.g. Smith, The Theme of Metamorphoses.

16. IV.9-21.

17. G.N. Sandy, Comparative Study of Apuleius' Metamorphoses and other prose fiction of Antiquity, p.75ff.

18. Xenophon, Ephesiaca V.13,4. See also the role of Artemis at the end of Achilles Tatius' Leucippe and Clitophon, (VIII.11f.), and the role of Aphrodite throughout Chareas and Callirhoe of Chariton. For a discussion of this motif in the Greek romances see P.G. Walsh, The Roman Novel, p.174ff.

19. W.E. Stephenson, "The Comedy of Evil In Apuleius", Arion 3 (1964) p.87ff, J. Tatum, "The Tales in Apuleius' Metamorphoses", TAPA 100 (1969) p.524ff.

20. Infra p. 108.

21. Cf. Macrobius, In Somn. Scip. I 2,8, Julian, Ep.89b, Philostratus 66 (see Perry, The Ancient Romances, p.99).

22. Perry, The Ancient Romances, p.183.

23. IV.23 - VII.14.

24. e.g. In the Ephesiaca Anthia is captured four times by a band of robbers, twice by the same band, (I.13ff, II.11, III.8,3ff. IV.3,5f.) Cf. also Leucippe and Clitophon, III.9ff, V.7, Chareas and Callirhoe, I.7, III.7, Heliodorus, Aethiopica, I.1ff.

25. Xenophon, Ephesiaca, V.6.

26. e.g. Chariton, Chareas and Callirhoe, I.8, I.11.

27. Cf. IV.23, IV.26.

28. Chariton, Chareas and Callirhoe, I.5, Achilles Tatius, Leucippe and Clitophon, III.15, V.7, Apollonius of Tyre, xxx, Xenophon, Ephesiaca, III.8, Heliodorus, Aethiopica, I.30.

29. Xenophon, Ephesiaca, I.16, Heliodorus, Aethiopica, I.

30. 'Erant in quadam civitate rex et regina...' (IV.28), 'ἦν εν Εφεσῳ ανὴρ...' (Ephes. I.1.)

31. Psyche is worshipped as Venus, (IV.28-29), cf. Chariton, Chareas and Callirhoe, I.2, Xenophon, Ephesiaca, I.2.7.

32. Xenophon, Ephesiaca, I.6.1.

33. Cf. Walsh, The Roman Novel, p.52-62.

34. Here I wish to acknowledge my debt to the work of Thomas Hägg, whose book, The Narrative Technique in Ancient Greek Romances, is, to the best of my knowledge, the only study to apply systematically techniques of modern literary criticism to ancient prose fiction.

35. The Craft of Fiction, p.251.

36. The Art of the Novel, p.299 et passim.

37. W. Booth, The Rhetoric of Fiction, p.149-151.

38. For a discussion of this device see B. Romberg, Studies in the Narrative Technique of the First Person Novel, p.34.

39. Hägg, Narrative Technique, p.127-8.

NOTES TO CHAPTER I

1. Supra p.13.

2. In this one must include Fotis' explanation of the utricide, (III.15-18), as it is closely connected with the Festival of Laughter which precedes it, and the transformation which follows it.

3. Lucius' anecdote (I.4), Aristomenes' story (I.5 - I.20), Milo's story (II.13-14), Thelyphron's story (II.21-30).

4. It is, of course, difficult to state categorically when a literary passage may be described as a dramatic scene. In this context I would postulate three essential features: the interaction of two or more characters; the presentation of this interaction in direct speech; the location of the interaction in specific time and place. Among other possible features would be realistic detail, absence of editorial comments etc. Using these criteria there are fourteen dramatic scenes in Books I - III.

5. III.12.

6. II.18.

7. I.1.

8. Apuleii Opera Omnia, ed. by G.F. Hildebrand, I, p.13.

9. E. Rohde, 'Zu Apuleius' Rh.M XL (1885) p.76 n.1.

10. Walsh, The Roman Novel, p.182.

11. A. Scobie, Aspects of the Ancient Romance and its Heritage, p.75.

12. P. Junghanns "Die Erzählungstechnik v. Apuleius' Met. u. ihrer Vorlage", Philol. Supp. 24, Heft 1, p.14.

13. Apulei Opera quae supersunt, ed. R. Helm, vol. II, fasc. 2, p.VIII.

14. Cf. Fotis' words in the initial flirtatious encounter, 'Heus tu scholastice...' (II.10), and the priest's statement; '... nec tibi natales ac ne dignitas quidem vel ipsa, qua flores, usquam doctrina profuit...' (XI.15).

15. Mss. reads Dstio; both the Teubner text and the Budé text read Clytio.

16. B.E. Perry, "An Interpretation of Apuleius' Metamorphoses", TAPA 57 (1926), p.243.

17. I.2. Contrast the slightly fuller information in the first chapter of the Onos: 'Once upon a time I was on my way to Thessaly, having some business of my father's to transact there with a man of that country'. Onos 1 ed. and trans. M.D. McLeod (Loeb Classical Library). This translation is used throughout this study.

18. I.23 (Milo); III.11 (magistrates; III.15 (Fotis).

19. I.2 - 4, I.20.

20. Cf. '... et ecce mulierem quampiam frequenti stipatam famulitione ibidem gradientem accelerato vestigio comprehendo: aurum in gemmis et in tunicis, ibi inflexum, hic intextum, matronam profecto confitebatur'. (II.2.)
'Frequens ibi numerus epulonum et utpote apud primatem feminam flos ipse civitatis'. (II.19.)

21. This involves Lucius withholding information from the reader. See infra p. 142.

22. Cf. '... et quod alioquin publicitus maleficae disciplinae perinfames sumus,...' (III.16.)
'... maga primi nominis et omnis carminis sepulchralis magistra creditur,...' (II.5.)

23. I.21-24, I.26, II.11-15.

24. These are the only words of Pamphile which are reported directly; despite her important function she remains a completely faceless, unindividualised character, a mere mechanism in the machinery of the plot.

25. Diophanes' prophecy is an ironic, programmatic statement about Lucius' experience, and predicts its subsequent fate as a literary story: 'Nunc enim gloriam satis floridam nunc historiam magnam et incredundam fabulam et libros me futurum'. (II.12).

26. Junghanns believes this to be an Apuleian addition, "Die Erzählungstechnik" p.31, n.40.

27. II.19-31.

28. Cf. '... ut primum artis magiae semper optatum nomen audivi,...' (II.6.)
'... sum namque coram magiae noscendae ardentissimus cupitor...' (III.19.)

29. S. Robertson, "A Greek Carnival" J.H.S. 1919 110-115. The only other evidence for this interpretation is Lucius' abhorrence of Byrrhaena's house after the Festival of Laughter, (III.12). See infra p.45. In fact the whole background to the Festival of Laughter remains entangled and inexplicable, despite Fotis' explanation. Her explanation shows the utricide incident as being the result of a spontaneous coming together of a number of circumstances. However, the whole procedure of the Festival of Laughter suggests a degree of foreplanning and organisation which is incompatible with the spontaneity and fortuitousness of the chain of events described by Fotis.

30. Cf. Lucius' words to Fotis, '... cum semper alioquin spretorem matronalium amplexuum,...' (III.19.)

31. '... devise a cunning scheme whereby you gain what you desire ... If you try a roll with her and test your strength and grapple with her, you can be sure that you'll easily discover what you want to know. For slaves know all that goes on, whether good or bad'. (Onos 5).

32. I.22.

33. mundule, fasceola, altiuscule, papillas, succinctula, vasculum, palmulis.

34. rotabat, succutiens, illubricans, vibrantibus, quatiens, undabat.

35. 'parabat viscum fartim concisum', 'pulpam frustatim consectam', 'abacum pascuae iurulentae', 'praenitente altiuscule sub ipsas papillas succinctula', 'leniter illubricans lumbis'.

36. II.8-9.

37. II.7.

38. II.10, 6-9.

39. II.10, 18-22.

40. The metaphors in his speech seem to operate by association of ideas rather than any logical consistency.

41. Onos 7-10, Metamorphoses III. 16-17.

42. Cf. Onos 10 'But she slapped my face and said "What a chatterbox I have for a pupil. Take care that you don't get slaps for using different holds from the ones I ask for"'.

43. Aspects p.59. Scobie, citing Longus, (Daphnis and Chloe III.18-20), where the wrestling metaphor is used for a description of love-making, suggests that the author of the Onos is perhaps burlesquing the typical initiamentum amoris of the Greek romance by exaggerating to the point of absurdity a common erotic metaphor, Ibid., p.58.

44. The metaphor is first introduced in Fotis' speech to Lucius: '"... tota enim nocte tecum fortiter et ex animo proeliabor"' (II.10).

45. Contrast the Onos where Palaestra takes the initiative. (Onos 8).

46. II.18.

47. Cf. the repetition of oro, the use of imperative, cape, sume, the oath, di mihi melius, the emotional exaggeration, - 'quam ut mei causa vel tantillum scrupulum patiare, ac si quid adversi tuum caput respicit id omne protinus meo luatur sanguine'. (III.13).

48. Cf. the editorial comment which prefaces the speech: 'Tunc ego familiaris curiositatis admonitus factique causam delitescentem nudari gestiens suscipio:...' (III.14).

49. The Teubner text reads 'cum res ornat ', however the parallel passage in the Onos mentions the motif of metamorphosis, (Onos, 11).

50. Up to now there has been no indication of Fotis' proficiency in this field. In the Onos Palaestra denies all knowledge of magic: '"I, my darling, know nothing about these things. I swear it by your dear self and by this bed that's brought such joy. For I can not even read, and my mistress is very jealous about her art..."' (Onos 11).

51. Contrast the abrupt tone of Palaestra's speech: '"Stop joking. What magic incantations can conjure Love forth?..."' (Onos111). The reference to her illiteracy is absent in the Apuleian version.

52. Homer Odyssey IX.299ff. Odysseus deliberates in the same way about the Cyclops.

53. E. Auerbach, Mimesis: The Representation of Reality in Western Literature, trans. W.R. Trask, p.54.

54. Ibid.

55. Walsh, The Roman Novel, p.151. Walsh goes on to dismiss quite rightly Hicter's autobiographical interpretation, (M. Hicter, "L'Autobiographie dans l'Ane d'or d'Apulée", AC 13 (1944) 95-111 and 14 (1945) 61-68).

56. Junghanns, "Die Erzählungstechnik", p.126.

57. Cf. Hor. Sat.I. 5. 34; Pers. I. 129; Juv. X. 100.

58. Cf. 'Quem confestim pro aedilitatis imperio voce asperrima increpans', 'Qua contentus morum severitudine meus Pythias...', '... prudentis condiscipuli valido consilio...'.

59. Scobie, Aspects, p.70.

60. 'Tandem pererratis plateis omnibus et in modum eorum, quibus lustralibus piamentis minas portentorum hostiis circumforaneis expiant, circumductus angulatim forum eiusque tribunal astituor:' III.2.
'Tunc me per proscaenium medium velut quandam victimam publica ministeria producunt...' III.2.

61. For another example of Lucius' tendency to transform reality by imaginative fantasy cf. II.1.

62. III.6.

63. III.5.

64. III.8.

65. III.11.

66. Florida XVI is a speech of thanks to the proconsul, Aemilius Strabo, and senate of Carthage for a statue which the senate had decreed to be erected in Apuleius' honour. As Aemilius Strabo was consul suffectus in 156, it would seem that this speech may be dated approximately to the period 166-170. St. Augustine refers to a dispute between Apuleius and the inhabitants of Oea about a statue to be erected in his honour, (Epistles 138.19).

67. Robertson, "A Greek Carnival", p.112.

68. Cf. Lucius' emotions during his visit to the public baths:
'... at ego vitans oculos omnium et quem ipse fabricaveram, risum obviorum declinans lateri eius adambulabam obtectus, nec qui laverim, qui terserim, qui domum rursum reverterim prae rubore memini, sic omnium oculis nutibus ac denique manibus denotatus impos animi stupebam', III.12

69. IV.2, VII.2, VII.16, VII.17, VII.25, VIII.24, IX.1, IX.31, XI.12, XI.15, XI.25.

70. II.11-15.

71. II.1.

72. Cf. the reference to Aristomenes' story: '... fabulamque illam optimi comitis Aristomenis de situ civitatis huius exortam,...' (II.1.)

NOTES TO CHAPTER II

1. See infra p.99.

2. See infra p.94.

3. See infra p.60.

4. See infra p.78.

5. III.27.

6. IV.2.

7. See F. Norwood, "The Magic Pilgrimage". Phoenix 10 (1958) p.7.

8. The rose season in Greece extends approximately from April to June. For this information I am grateful to A. Kovatzis, Cultural Attache at the Greek Embassy in London.

9. 'The Roman attitude to the domestic donkey was, in general unsympathetic and harsh. They were looked upon as stupid, if extraordinarily strong, capable of bearing the severest beatings, and fit for the roughest types of work". J.M.C. Toynbee, Animals in the Roman World, p.193.

10. IX.15.

11. IX.13.

12. III.25.

13. III.27.

14. VII.3.

15. VII.13.

16. Words referring to Lucius' asinine shape occur seventy-five times in Books III-X.

17. VII.2, VII.14, IX.11, IX.15.

18. VI.29, VIII.25.

19. III.36.

20. III.27.

21. VII.16.

22. III.29, VII.3.

23. VIII.29.

24. VI.29.

25. VI.30.

26. VIII.25.

27. IX.1.

28. IX.11.

29. Scobie, Aspects, p.67ff.

30. Ibid., p.68.

31. Cf. '... puellam mehercules et asino tali concupiscendam...' (IV.23)
'Sed et scabendi dorsi mei simulatione nonnunquam obliquata cervice pedes decoros puellae basiabam'. (VI.28)

32. VIII.29.

33. IX.29.

34. Lucius' taste for human food has been well established in the previous narrative, Cf. IV.22, VII.14.

35. X.15.

36. X.16.

37. X.17.

38. Cf. X.17, X.18, X.19.

39. Because of the similarities of setting and atmosphere the matrona episode forms an absurd and grotesque echo to the Fotis love-scenes.

NOTES TO CHAPTER III

1. Approximately twenty-four per cent.

2. III.28.

3. VII.13.

4. See Appendix.

5. Digressionary stories form approximately sixty per cent of the robber episode.

6. III.28 - IV.6.

7. IV.6-21.

8. IV.22.

9. IV.23ff.

10. VI.26.

11. VI.27.

12. VII.4.

13. VII.1-2.

14. VII.2-3.

15. VII.5.

16. VII.9.

17. VII.11, VII.12.

18. VI.27.

19. IV.22.

20. VI.26.

21. e.g. IV.6.

22. IV.4.

23. VI.26 Cf. also VI.29.

24. See supra p.50.

25. See supra p.15.

26. There are four dramatic scenes in the robber episode compared to fourteen in the pre-transformation section.

27. Cf. III.29, IV.1, 2, 3, 4, 5, 23, VI. 25, 26, 27, 28, 29, 30, 32, VII. 2-3, 10, 11, 12, 13.

28. III.28 - IV.5, IV.22-23, VI.25-30.

29. IV.7.

30. IV.8-21.

31. IV.23-27. Although this scene is broken by Charite's sleep, and then resumed, it is essentially the same scene.

32. VII.1-8. The scene begins with the report of the robber who was left to spy in Hypata. The narrative thread is broken by Lucius' digression on Fortuna. When it is resumed narration and reported speech are used until Haemus is introduced and addresses the robbers.

33. VI.26, VI.28, VI.30, VI.31, VII.12.

34. VI.26.

35. VI.30.

36. VI.31.

37. VI.28-29.

38. Cf. Fotis' words to Lucius, '... sed primo diluculo remedium festinabitur tibi'. (III.25).

39. Cf. supra p.51.

40. Milo explains the poverty of his home thus, '"Asside 'inquit' istic: nam prae metu latronum nulla sessibula ac ne sufficientem supellectilem parare nobis licet"'. (I.23).

41. III.29. The utricide ironically foreshadows the attack of the robbers.

42. See supra p.60.

43. Cf. 'inter eos unus' (IV.8), 'unus ex illo posteriore numero' (IV.9), 'et unus...et alius' (VI.26), 'unus e numero' (VI.30), 'unus' (VI.31), 'quidam de numero latronum' (VII.1).

44. P.A. Mackay, "Klephtika: The tradition of the tales of banditry in Apuleius". Greece and Rome X (1963) p.150.

45. In the Greek romances the robber leader is usually highly individualised and plays an important part in the development of the plot, e.g. Theron in Chariton's Callirhoe and Chareas.

46. Cf. IV.8, IV.11.

47. This fact, perhaps, explains their disorganised and often senseless way of dealing with things, exemplified by their decision to kill Charite, thus destroying the opportunity to profit from her abduction.

48. See supra p.63.

49. IV.9-21.

50. IV.6.

51. The failures of the three attempts all result from a miscalculation of the reactions of the victims. There is a sharp contrast between the technique of cunning and stealth displayed here, and the military-like attack on Milo's house, (III.29).

52. Tatum, "The tales in Apuleius' Metamorphoses". p.506.

53. The mention of burial at sea and inland Thebes presents a problem. Walsh sees it as the result of a not very neat addition by Apuleius to the Lucius story, 'This is a typically Apuleian loose end, the adaptation of a story set in another locale'. (The Roman Novel, p.158, n.2). MacKay puts forward the same interpretation, ("Klephtika", p.152). However, this assumes that the robber stories did not exist in the Metamorphoses of Lucius of Patras. Although there are no robber stories in the Onos the author may have substituted the phrase λόγος πολύς in his abbreviation of his source. Van Thiel accepts the Lamachus story as part of Apuleius' source material and identifies Thebes with Phthiotic Thebes in Thessaly. (H. van Thiel, Der Esel Roman, I, p.158). This solves the problem of Thebes and the sea but does not explain the mention of Plataea (IV.13) as the proxima civitas or the use of the word heptapylos (IV.9). There seem to be three possibilities: (i) there are no robber stories and therefore no mentioning of Thebes or the sea in Lucius of Patras' work; Apuleius introduces the robber stories from some other source or sources and is careless or ignorant in the use of geographical detail; (ii) the robber stories are present in Lucius of Patrae' work and Plataea and Thebes are used as their setting; Apuleius adds the detail of burial at sea as a rhetorical flourish - careless of or indifferent to the geographical absurdity; (iii) the burial at sea is present in Lucius of Patras' work and at least the Lamachus story, if not the other two stories, is set in Phthiotic Thebes; Apuleius adds the mention of heptapylos and Plataea, either as individual details or in added stories, and fails to eliminate the contradiction in the setting. The last possibility has a certain attraction especially if one accepts Van Thiel's theory of Lucius' route from Patras to Thessalonica. He places the robbers' cave in the Othrys mountains north east of modern Lamia. If this is correct then Phthiotic Thebes seems a more probable city to raid in terms of distance, being twenty to thirty miles away, than Boeotian Thebes, which is sixty to seventy miles.

54. Chryseros, who outsmarts Lamachus, is described as, 'omnium bipedum nequissimus Chryseros' (IV.10), the old woman who tricks Alcimus, as 'nequissima illa' (IV.12).

55. It has been suggested that the Plotina story has the clandestine function of comforting and encouraging Charite, and that this accounts for the peculiar orientation of the narrative.

56. VII.13.

1. VII.14.

2. II.1, II.11, II.18, III.1, III.21, III.29, IV.1, IV.23, VII.1.

3. '... ad cuius noctis exemplar similes astruximus alias plusculas'. (II.17), 'Ad hunc modum transactis voluptarie paucis noctibus,...' (III.21).

4. VII.14 - XI.

5. See Appendix.

6. I.4.

7. IX.24-25.

8. The night of day 25; See Appendix.

9. IV.26.

10. X.2-12.

11. IV.9-21.

12. The events of the first two stories are straightforward and need not occupy more than a short period of time; the plot of the final story is more complex and would demand a longer period of time to put into operation. The first two stories are set in Thebes; the third in Plataea (IV.13). The robbers' cave is situated a day's journey from Hypata. Therefore, the events described in the robber stories, and the return journey must have taken a number of days; perhaps some of the events described may have taken place immediately before the experiences of Lucius in Hypata. No precise relationship can be established because of the lack of information about how long Lucius spent in Hypata, how long the second group of robbers were engaged in the activities described, and where the robbers' cave is situated.

13. IX.35-38.

14. X.23-28.

15. VIII.1-14.

16. III.15-18. Here Fotis' account corrects Lucius' comically subjective and distorted perception of the utricide.

17. IX.17-21.

18. The character of Philesitherus undergoes a transformation between the two stories. In the Arete story he is a brave and resourceful young man, (cf. IX.16, IX.21), who deceives Barbarus by his quickness and intelligence. In the episode of the miller's wife he becomes a cowardly, timid boy, (cf. IX.22, IX.23, IX.27).

18. (Cont.) This inconsistency seems to be the result of Apuleius dovetailing into the character of the adulterous lover two separate and rather different adultery stories. The Arete story concerns a successful adultery; the miller's wife episode concerns a husband outwitting his wife and her lover. The role and therefore the character of the lovers in the two plots are totally different. Apuleius has failed to resolve this inconsistency. Further evidence of this dovetailing is the fact that although Philesitherus is named throughout the Arete story, he remains an anonymous puer in the miller's wife episode. A similar transformation of character, caused by a similar kind of dovetailing, takes place in the character of Charite.

19. I.5-19.

20. II.13-14.

21. II.21-30.

22. Cf. II.21.

23. Cf. I.19.

24. Cf. I.5.

25. VIII.22.

26. IX.5-7.

27. IV.28 - VI.26.

28. VII.6-8.

29. Hägg Narrative Technique, p.104.

30. e.g. the description of the Nile (IV.11, 3-12, 8).

31. X.27-33.

32. XI.8-17.

33. XI.3-4.

34. IX.12-13.

35. II.4. For a discussion of the distinctive technique of the description, see infra p.135.

36. IV.6.

37. See infra p.138.

38. II.7-11.

39. See infra p.138.

40. Approximately one per cent.

41. Hägg, Narrative Technique, p.25.

42. e.g. Chariton Chareas and Callirhoe I,11, 2-4.

43. See Appendix.

44. I.11-17.

45. II.18-III.21.

46. III.21 - VII.14.

47. Cf. II.17, III.21.

48. See Appendix.

49. See infra p.79ff.

50. 'Pauculis ibi diebus commorati...' (IX.8), 'Nocte quadam...' (IX.33), 'Post dies plusculos...' (X.2).
'Et diu quidem pulcherrime mihi furatrinae procedebat artificium,...' (X.14).

51. '... nanctaque libertate veris initio...' (VII.15).
'Sed ecce siderum ordinatis ambagibus per numeros dierum ac mensuum remeans annus, post mustulentas autumni delicias ad hibernas Capricorni pruinas deflexerat...' (IX.32).

52. '... ver in ipso ortu iam gemmulis floridis cuncta depingeret...' (X.29).

53. '... vesperaque quam dies insequebatur Iduum Decembrium sacrosanctam istam civitatem accedo'. (XI.26).

54. Hägg, Narrative Technique, p.195.

55. X.2-12.

56. VIII.2-14.

57. VIII.8.

58. X.1-12.

59. See supra p.62f.

60. VIII.23.

61. X.14-15.

62. VIII.26.

63. IX.12-13.

64. X.14.

65. X.17.

66. VII.16.

67. VII.17-19.

68. VII.20.

69. IX.8.

70. IX.32.

71. See supra p.50.

72. X.1-12.

73. VIII.23 - IX.10.

74. VIII.15-23.

75. X.13-35.

76. Cf. 'suam patriam' (VII.11), 'civitas' (VII.12), 'quoddam castellum frequens et opulens' (VIII.15), 'villae' (VIII.17), 'civitatem quandem populosam et nobilem...quod et longe a quaesituris firmae latebrae viderentur et annonae copiosae beata celebritas invitabat'. (In the Onos this city is named as Beroea). (VIII.23) 'pagum quendam' (VIII.22), 'possessionem maximam illam, in quam deverteramus, villicabat' (VIII.22), 'ad quandam villam possessoris beati' (VIII.27), 'omnem illam regionem' (VIII.29), 'in quodam castello' (VIII.29), 'ad quandam nobilem civitatem' (VIII.30), 'nec paucis casulis atque castellis oberratis devertimus ad quempiam pagum urbis opulentae quondam, ut memorabant incolae, inter semiruta vestigia conditum' (IX.4), 'de proximo castello' (IX.10), 'proximam civitatem' (IX.32), (de pago proxumo' (IX.33), 'ad civitatem' (IX.40), 'ad quandam civitatulam' (X.1).

77. Cf. II.1, II.19. Furthermore, in Books I - IV there is a greater tendency to name places, cf. I.5, II.21, IV.13.

78. X.19.

79. X.35.

80. XI.26.

81. Many suggestions have been put forward to explain the change in Lucius' itinerary. Colin, ("Apulée en Thessalie, Fiction ou vérité?" Latomus 24, p.330-345), suggests that the fact that there was an Isiac sanctuary at Cenchreae, (Pausanias II.2,3), is the reason for the change. However, there is no evidence that this sanctuary held a position of particular importance. Pausanias mentions two shrines and six sanctuaries of Isis. The only sanctuary which he singles out is that near Tithorea, which he describes as "... the holiest sanctuary ever built by Greece for the Egyptian Goddess" (X.32,9. translated by P. Levi). Although Cenchreae does not seem to have any general significance in terms of the cult of Isis, it has been suggested that it had a particular personal significance for Apuleius. Butler and Owen, (Apulei Apologia, p.XI), and more recently Veyne, ("Apulée a Cenchrées", R.Ph. 39 (1965) 241-251), have put forward the theory that Cenchreae was chosen as the setting for the religious climax of the Metamorphoses because it was the scene for his Apuleius' own spiritual

81. (Cont.) rebirth and initiation into the cult of Isis. There is certainly a peculiar personal intensity in Book XI, and a blurring of distinction between author and hero. However, any autobiographical interpretation of this kind, albeit attractive and plausible, must remain in the realm of speculation. A different approach has taken recently by Mason, ("Lucius at Corinth" Phoenix 25, p.160-165) who has argued that Corinth not Cenchreae is the key to the change in the itinerary, as Corinth was the by-word for luxuriousness and licentiousness in the Roman world; the episode with the matrona reflects the decadence of this life-style. He suggests that there is a deliberate contrast between the decadent, sinful world of Corinth and the restrained simplicity of service to the goddess.

82. For a reconstruction of Lucius' itinerary in the Onos cf. Van Thiel, Der Esel Roman II. p.138-161.

83. X.18.

84. A. Scobie, More Essays on the Ancient Romance

85. VIII.15-23. VIII

86. Scobie, Aspects, p.30-54.

87. L.A. MacKay, "The Sin of the Golden Ass". Arion IV. (1965) p. 474-480. Nethercut, "Apuleius' Metamorphoses": The Journey". p. 97-134. Tatum, "The Tales in Apuleius" p.524ff.

88. VII.17-29, VII.28, VIII.13, VIII.28, VIII.30, IX.28, X.24, X.28.

89. VII.16, VIII.16, VIII.29, IX.35, IX.40.

90. VII.24, VIII.5, VIII.14, VIII.21, VIII.22, IX.30, IX.37, IX.38, X.12, X.24, X.26, X.28.

91. IX.5-7.

92. X.17-21.

93. X.19-28.

94. VII.15-28.

95. '... pervenimus ad nemus quoddam proceris arboribus consitum et pratentibus virectis amoenum,...' (VIII.18).

96. VIII.19-21.

97. VIII.1-14.

98. VIII.22.

99. Walsh, The Roman Novel, p.165.

100. VIII.23.

101. VIII.29.

102. IX.10.

103. IX.5-7.

104. IX.15-30.

105. IX.12-13.

106. IX.32-42.

107. IX.33-38.

108. IX.33-34.

109. IX.35-38.

110. IX.39-40.

111. X.1.

112. X.2-12.

113. X.13.

114. X.23-28.

1. Junghanns, Die Erzählungstechnik, p.163f. MacKay, 'The Sin of the Golden Ass', p.478. H. Ebel, 'After Dionysus', p.28ff.

2. One has to be guided by the context, the surrounding adjectives, the verb, etc.

3. See Tran Tam Tinh, Essai sur le Culte d'Isis à Pompéi, p.78.
'Parmi ces identifications, l'image d'Isis-Fortuna fut la plus populaire des divinités syncretistes du monde romain, a partir du ler siecle ap.J-C. A Pompei, on en compte par dizaines dans les fresques, statuettes et les bas reliefs.'
For illustrations of Isis-Fortuna see ibid., plates VII.3, XII.2, XIV.2, XVIII.1, XXII.1.

4. See supra n.1.

5. III.24-26.

6. III.27.

7. III.28.

8. VI.29.

9. Formerly Lucius' reactions to situations in which he is the unlucky victim have been those of confusion and passive resentment, cf. I.25, I.26, III.10, III.12, III.26, III.27.

10. References to the goddess Fortuna in the Lucius-narrative: VII.2, VII.16, VII.17, VII.20, VII.25, VIII.24, IX.1, X.13, XI.12, XI.15, XI.25.

11. Cf. Lucius' digression on hair, II.9-11, his comments on Charite's infidelity, VII.12, his discourse on justice, X.33.

12. Cf. Lucius' former comments on Milo:
'"Benigne" inquam "et prospicue Demeas meus in me consuluit, qui peregrinaturum tali viro conciliavit, in cuius hospitio nec fumi nec nidoris nebulam vererer..."' (I.21)
'Evasi aliquando rancidi senis loquax...' (I.26)
Also the old woman's unflattering description of him, (I.21).

13. XI.15.

14. XI.6.

15. B.P. Reardon, 'The Greek Novel', Phoenix 23 (1969) p.293f.

16. Aphrodite in Chariton's Callirhoe and Chareas, Pan in Longus' Daphnis and Chloe, Diana in Xenophon's Ephesiaca, Isis in Heliodorus' Aethiopiaca, and Artemis in Achilles Tatius' Leucippe and Clitophon.
In none of the Greek romances is the religious denouement on a similar scale to that in the Metamorphoses.

17. Cf. S. Wolff, The Greek Romance in Elizabethan Fiction, p.137ff.

18. E.g. The return of Aristomenes to Hypata despite his self-imposed exile; the interweaving of Pamphile' magical practices and the ritual of the Festival of Laughter; Lucius' abduction immediately after his transformation.

19. E.g. Pythias, I.24-25; the cruel boy, VII.16-24.

20. Charite, IV.25 - VIII.15; the Phaedra-type woman, X.2-12. These improbabilities, motiveless actions, changes in personalities etc. may be the result of confounding stories from different sources, as suggested by Perry, (The Ancient Romances, p.258), however, whatever their origin, the result is the same, - the impression of an unstable irrational world.

21. Ebel, After Dionysus, p.29.

22. See Scobie's discussion of the various devices used to dispel the reader's scepticism towards magic, Aspects, p.40. More Essays, p.35ff. Fortuna has a similar effect, but on a much broader front.

23. R.H. Barrow, Plutarch and his Times, p.131.

24. 'En orba et saeva et iniqua Fortuna...' (V.9)
'... veteris priscaeque doctrinae viros finxisse ac pronuntiasse caecam et prorsus exoculatam esse Fortunam...' (VII.2)
Sed illa Fortuna mea saevissima quam per tot regiones iam fugiens effugere vel praecedentibus malis placare non potui, rursum in me caecos detorsit oculos... (VIII.24)
'"Sed utcunque Fortunae caecitas, dum te pessimis periculis discruciat, ad religiosam istam beatitudinem improvida produxit malitia"'. (XI.15)

25. 'Verum Fortuna meis cruciatibus insatiabilis aliam mihi denuo pestem instruxit'. (VII.17)
'Sed illa Fortuna meis casibus pervicax tam opportunum latibulum misera celeritate praeversa novas instruxit insidias'. (VII.25)
'Sed illa Fortuna mea saevissima...' (VIII.24)

26. The quality of cruelty is nearly always mentioned in connection with the Fortuna ref. IV.12, V.5, VI.5, VI.28, VII.2, VII.16, VII.3, VIII.24, X.24, X.4.

27. This is the only time that the idea of Providentia is associated with that of Fortuna; elsewhere, being associated with Isis or Osiris, it embodies the very opposite attributes to those of Fortuna, - those of a benevolent, ordering power, cf. XI.1, XI.5, XI.10, XI.15, XI.21, XI.27, XI.30.

28. Ill-treatment of Lucius: III.27, IV.3, VI.25, VII.17, VII.28, VIII.30, IX.25.
Threats to his life: VI.25, VI.31, VII.7, VII.28, VIII.31, IX.2.

NOTES TO CHAPTER VI

1. See Junghanns, "Die Erzählungstechnik", p.161ff., H. Riefstahl, Der Roman des Apuleius, p.67ff., C. Schlam, "The curiosity of the Golden Ass", CJ, 64 (1968-9), p.120ff., Scobie, Aspects, p.71ff., G.N. Sandy, "Knowledge and Curiosity in Apuleius' Metamorphoses", Latomus, 31 (1971-72), R.T. van der Paardt, L. Apuleii Mad. The Metamorphoses, a commentary on book III, p.208ff.

2. Schlam, "The curiosity of the Golden Ass", p.120.

3. Onos 4

4. 'The motive and purpose of my journey lay in intellectual activity and desire for adventure...' Vera Historia I, (Loeb Classical Library, ed. and trans. A.M. Harmon et alii.).

5. Scobie, Aspects, p.79.

6. S. Lancel, "Curiositas et préoccupations spirituelles chez Apulée", RHR, 160 (1961), p.32f.

7. V.6.

8. II.1.

9. Onos 45

10. Onos 56

11. The curiositas theme is most fully explored in the story of Cupid and Psyche, but it also occurs in Aristomenes' story.

12. See H.J. Mette, "Curiositas", Festschrift Bruno Snell, p.227ff., A. Labhardt, "Curiositas: Notes sur l'histoire d'un mot et d'une notion", MH, 17 (1960) p.206, Lancel, "Curiositas" p.25ff., R. Joly, "Curiositas", AC, 30 (1961), p.33ff.

13. Van der Paardt, Met. III, p.209.

14. Lancel, "Curiositas", p.26.

15. Scobie, Aspects, p.76.

16. I.5-19.

17. II.21-30.

18. This, perhaps, is the cause of the incongruous introduction given to the story which treats it as if it is a digressionary tale, 'Fabulam denique bonam prae ceteris suavem compertu ad aures vestras afferre decrevi, et en occipio. (IX.14).

19. See Sandy, "Knowledge and Curiosity", p.179ff., Schlam, "The Curiosity of the Golden Ass", p.120ff.

20. Schlam, "The Curiosity of the Golden Ass", p.123.

21. Cf. Apologia, 31,15, Florida, III. 9.18.

22. Sandy, "Knowledge and Curiosity", p.181.

23. E.g. VII.2, X.33.

24. Cf. II.4, II.7, II.9, II.19, II.21, III.2, IV.2, IV.6, VII.16, VIII.16, VIII.17, VIII.27-28, IX.12, X.20, X.29-34, XI.3, XI.7-8, XI.24.
Perry, discussing these descriptions and digressions, comments, '... the reader's speculative or aesthetic fancy is called into play by the contemplation of objects or ideas claiming an independent interest'. The Metamorphoses ascribed to Lucius of Patrae, p.41.

25. E.g. IV.2, XI.7-8, etc.

26. See supra p.100.

27. Onos 45.

28. VIII.30.

29. IX.15, IX.30.

30. See supra p.100.

31. IX.30-31.

NOTES TO CHAPTER VII

1. Cf. supra p.14.

2. It has been noted by Schlam that the treatment of magic and that of the Isis cult deliberately echo each other; magic being the usurpation for improper ends of powers properly belonging to the deities.
See C. Schlam, The Structure of the Metamorphoses, p.65ff.

3. I.26, II.11-15.

4. I.24-25.

5. See Appendix.

6. XI.26.

7. XI.26.

8. XI.28, XI.30.

9. See supra p.50.

10. The technique of duplicating incidents and situations is here used quite freely, e.g. the multiple initiations, the parallel roles of Mithras and Asinius Marcellus, the series of visions.

11. XI.3.

12. XI.7-12.

13. XI.16.

14. XI.22.

15. XI.24.

16. Cf. Schlam, "The Curiosity of the Golden Ass", p.125, Sandy, "Knowledge and Curiosity", p.183.

17. Approximately one quarter of Book XI.

18. XI.22.

19. XI.22.

20. XI.23.

21. XI.21.

22. XI.28.

23. XI.28.

24. Approximately fifty-seven per cent.

25. See supra p.108.

26. XI.20, XI.26.

27. XI.3, XI.4, XI.19, XI.22, XI.26, XI.27, XI.29, XI.30.

28. XI.21, XI.22, XI.25, XI.27.

29. XI.23, XI.28, XI.30.

30. XI.2, XI.17, XI.19, XI.21, XI.24, XI.25, XI.30.

31. XI.27. There is no description, no direct speech. An editorial comment gives retrospective information '...quem Asinium Marcellum vocitari cognovi postea...'

32. It is interesting to note Lucius' new and highly subjective attitude to his affair with Fotis.

33. VII.2.

34. He was presumably part of the booty recovered by Tlepolemus, (VII.13).

35. See supra p.107.

36. XI.6, 12, 13, 14. The other priests in the procession are described as antistites, (XI.10).

37. XI.16.

38. XI.16.

39. XI.17.

40. XI.22.

41. XI.23.

42. XI.23, 25.

43. The nine antistites, XI.10-11.

44. XI.15.

45. Griffiths suggests the same conclusion. He argues that the phrases summus sacerdos, (XI.16,21), sacerdos maximus (XI.17), primarius sacerdos (XI.21), are 'synonymous expressions referring to the same person', not different grades at the top of the hierarchy, and identifies this person with the priest, Mithras, who is referred to as illum suum sacerdotem praecipuum (XI.22). He further suggests that Mithras is the author of the important speech in chapter 15. (Griffiths, Book XI, p.261, 277-8).

46. This immediate introduction of his name breaks the chronological sequence of experiencing narrator.

47. See supra p.106.

48. Pausanias refers to two Isiac sanctuaries at Cenchreae, one situated at one end of the harbour, (II.2.3). Recent marine excavations at Cenchreae have revealed a building at the south west side of the harbour, within which were found glass panels, some depicting Egyptian motifs. This may suggest that the building is the Iseum referred to by Pausanias, and perhaps that in which Apuleius envisaged his hero being initiated. However, the identification of the building as an Iseum is not conclusive as other panels depict Plato and Homer. The carbon dating of the wooden crates in which the panels were packed is 320 A.D. ± 150 years.
For an account of the excavations and the panels see J.G. Hawthorne, "Cenchreae, port of Corinth", Archaeology 18 (1965) p.191ff. R.L. Scranton, "Glass Pictures from the Sea", Archaeology 20 (1967) p.163-173. J. Leclant, Orientalia 1967 p.219, 1968 p.131, 1969 p.299.

49. XI.22. The initiation into the mysteries of Isis centres around a ritual death and resurrection of the initiate. Sidney Spencer suggests that it involves an identification of the initiate with Osiris, (cf. 'ad instar solis' XI.24) and the display of the new initiate to the assembled worshippers. (S. Spencer, Mysticism in World Religion, p.157). If this is so, it is possible that the days chosen for Lucius' initiation were selected deliberately to coincide with the festival of the death and resurrection of Osiris, celebrated on November 13th to 16th.

50. The normal translation of pastophor as priest is somewhat misleading and inaccurate. A distinction was made between priests and non-priestly attendants. The pastophori belonged to the second category. Their principal duty lay in carrying the sacred objects in the procession; they also played a minor part in the divine service. They lived in a part of the temple, and formed a collegium with its own leader and committee. According to the Gnomon of the Idiologus (88. section 82-83) they were forbidden to act as priests, but were allowed to take part in private business which was forbidden to priests, (hence Lucius' practice at the Roman Bar XI.28,30).
See Griffiths, Book XI, p.266.
For the different orders of priests and attendants see J.A.S. Evans, "A Social and Economic History of an Egyptian Temple in the Greco-Roman Period", YCS 17 (1961) p.173ff.

51. XI.28.

52. XI.28.

53. XI.29.

54. Griffiths suggests that the clemens imago is possibly a priestly figure, as in XI.20; 'in the speech which follows, both goddess and great gods are referred to in the third person, implying that neither Isis nor Osiris is to be seen in the clemens imago'. (Griffiths, Book XI, p.339). The reference to the great gods, however, is too vague to completely exclude the possibility of Osiris being the speaker.

55. II.6.

56. XI.18.

57. XI.29.

58. E.g. the conversation with Mithras, (XI.21), the conversation with Asinius Marcellus (XI.27).

59. IV.3, VII.24.

60. IV.3, VI.27, VII.24, IX.1.

61. III.25-27.

62. III.2.

63. XI.16.

64. There is an ironic contrast between the crowd's mistaken assumption that Lucius has been the recipient of such a singular divine honour because of his virtue '... ter beatus qui vitae scilicet praecedentis innocentia fideque meruerit tam praeclarum de caelo patrocinium...' and the facts of the situation.

65. III.2.

66. A.J. Festugière, Personal Religion Among the Greeks, p.80ff.

67. XI.28, XI.30. Except for the cult of Isis and Osiris the only thing which Lucius shows any concern about in Book Eleven is his financial situation, cf. XI.20, XI.28, XI.30.

68. XI.27.

69. XI.28, XI.30.

70. XI.27.

71. XI.29.

72. '... quod eum numerum praecipue religionibus aptissimum divinus ille Pythagoras prodidit...' (XI.1)
'Eius mirandam speciem ad vos etiam referre conitar, si tamen mihi disserendi tribuerit facultatem paupertas oris humani, vel ipsum numen eius dapsilem copiam elocutilis facundiae subministraverit'. (XI.3)
'... carmen venustum iterantes quod Camenarum favore sollers poeta modulatus edixerat,...' (XI.9)
'... ut reapse cognoscere potui...' (XI.13)
'... sed effari de eo nullo vinculo prohibeor...' (XI.24)
'... quem Asinium Marcellum vocitari cognovi postea,...' (XI.27).

73. II.2. See supra p.19.

74. In the description of the Isiac sanctuary near Tithorea, Pausanias notes the esoteric nature of the rites, and mentions the motif of curiositas:

> The Tithoreans have a sacred tradition that no one should live here, and no one can go into the holy place except those chosen by Isis and summoned by visions in their sleep.... They say an unsanctified man with no right to go down to the holy place once went inside out of curiosity and daring as the fire was just beginning to burn. He saw the spirits of the dead thronging everywhere: he went home to Tithorea, told the story of what he had seen, and breathed his last.
>
> X.32,9. (trans. Peter Levi).

75. See infra p.131.

76. W.S. Smith, "Lucius of Corinth and Apuleius of Madaura: a study in the narrative technique of Apuleius", p.77ff.

1. VIII.1-14.

2. The other examples of first person narration in the digressionary tales are Aristomenes' story (I.5-19), Thelyphron's story (II.21-30), and the robbers' stories (IV.9-22).

3. VIII.3.

4. VIII.9.

5. Hägg, Narrative Technique, p.128.

6. VIII.22.

7. This is so despite the radical transformation of Charite's personality from being a charming young girl to being a ruthless, scheming avenger.

8. '...ut quidem mihi videbatur unus ex famulis Charites,...' (VIII.1.)

9. VIII.5.

10. VIII.14.

11. Romberg, First Person Narrator, p.33.

12. E.g. G. Misch, A History of Autobiography in Antiquity Vol.II, p.51. P. Veyne, "Le je dans le Satiricon". R.E.L. 42 (1964), p.316ff.

13. Scobie, Aspects, p.42.

14. Achilles Tatius, Leucippe and Clitophon, I.2.

15. Cf. the prologue, I.1., and the occasional comments addressed to the reader during the course of the narrative, IX.30, X.2, X.7, XI.23.

16. Leucippe and Clitophon I.2. The very emphasis on the fact that Clitophon's story seems like fiction helps to establish the veracity of his story.

17. E.g. Aristomenes' story anticipates Lucius' experience of magic in Hypata, Thelyphron's story and his role as a mocked victim anticipates Lucius' role in the Festival of Laughter.

18. IX.17-21.

19. IX.24-25.

20. IX.25-38.

21. VIII.22.

22. IX.5-6.

23. X.2-12.

24. X.23-28.

25. Supra p.131.

26. Smith argues that these misleading anticipations are part of a pattern which establishes Lucius as an unreliable narrator, restricted both by his limited perspective and his humourously faulty judgement.
W.S. Smith, "The Narrative Voice in Apuleius". TAPA 103 p.513.

27. For a discussion of this rhetorical figure in the Latin Historians see K. Gilmartin, "A Rhetorical Figure in Latin Historical Style" TAPA 105 (19) p.99-121.

28. VII,13, VII.17.

29. See supra p.59.

30. Lucius continually alludes to mythological parallels to his situation. Cf. II.32, III.22, VI.30, VII.26, VII.28, VIII.16, IX.13.

31. Achilles Tatius, Leucippe and Clitophon, I.2.

32. Smith, Lucius of Corinth and Apuleius of Madaura, p.xvii.

33. II.8-9.

34. VII.2.

35. IX.13.

36. X.33.

37. VII.11.

38. See supra p.55.

39. Hägg, Narrative Techniques, p.127f.

40. II.6.

41. II.6.

42. III.16-18.

43. III.24.

44. III.1-12.

45. III.18.

46. II.32.

47. See supra p.100.

48. IX.13, IX.22.

49. IX.31.

50. IX.12-31.

51. X.2-12.

52. I.e. Hägg's first or second level of narration.

53. X.9, X.11.

54. VII.14.

55. VII.28.

56. VIII.29.

57. IX.31ff.

58. X.23.

59. VIII.31.

60. IX.1.

61. IX.15-31.

62. IX.31.

63. IX.9-10.

64. Onos 41.

65. VIII.25. Contrast the late introduction of Charite's name which occurs in Tlepolemus' words to her: '"Bono animo es" inquit "Charite dulcissima nam totos istos hostes tuos statim captivos habebis"' (VII.12), not in the report of her death, as stated by S. Stabryla, "The function of the tale of Cupid and Psyche in the structure of the Metamorphoses of Apuleius". Eos 61 (1973), p.267 n.14.

66. X.18.

67. See supra p.138.

68. Smith, "The Narrative Voice in Apuleius", p.513ff.

69. Ibid., p.521.

70. Ibid., p.528.

1. The term novel covers such a wide variety of literary creations in Western European literary tradition, that it is impossible to give a brief definition of the genre. Its most common characteristics are the fictional content, the prose medium, the unity of plot and tone and the central interest of individual, both in terms of character and in terms of man in relation to society. Some of these characteristics are paralleled, to varying degrees, in both the Satyricon and the Metamorphoses.

2. Macrobius, In Som. Scip. I.2,8. (quoted supra p.1).

3. Sullivan calculates that the original work was ten times longer than its present extent, and eight times as long as the Metamorphoses. (J.P. Sullivan, The Satyricon of Petronius: a literary study, p.34ff.) For a more reserved discussion of the evidence see Walsh, The Roman Novel, p.73, Martin S. Smith, (ed.) Cena Trimalchionis, p.xivf. The respective lengths in the Loeb editions of the Satyricon and the Metamorphoses are 189 and 297 pages.

4. Approximately forty-four per cent.

5. Niceros' story, (Sat. 61.10-62), Trimalchio's story, (Sat. 63.3-10), the story of the matron of Ephesus, (Sat.111-112), the story of the boy of Pergamum, (Sat.85-87). All references are to Müller's edition of the Satyricon.

6. Sat.12-15, Metamorphoses I.24-25.

7. Sat.26.4-78, Met. II.19-31.

8. Sat.79.8, 126.12-128.5, Met. II.16-18.

9. E.g. Hypata, I.21 et passim, Aegina, I.9, Corinth, X.19, Cenchreae, X.35.

10. Plutarch and Sextus, (I.2).

11. E.g. the animals and slaves at the mill, (IX.13).

12. E.g. the episode at the mill, (IX.11-31).

13. See Sullivan, Satyricon of Petronius, p.92ff., 189ff. et passim, Walsh, The Roman Novel, p.32-52.

14. E.g. the Quartilla episode, (Sat.16.2-26).

15. Trimalchio's story, (Sat.63.3-10), and Niceros' story, (Sat.61.10-62).

16. Sat.115.11.

17. Sat.136.5.

18. Sat.41.9. - 46.

19. G. Highet, "Petronius the Moralist", TAPA 72 (1941), 176-194.

20. Now the majority view; for a discussion of the argument, see Sullivan, Satyricon of Petronius, p.106-111, p.254-269.

21. Veyne, "Le je dans le Satiricon", p.304.

22. Sat.37. 1, 41.1-5.

23. Sullivan, Satyricon of Petronius, p.118.

24. Sat.30.3, 56.10.

25. R. Beck, "The Narrative Technique of Petronius", Phoenix 27 (1973), 42-61.

26. Sullivan, Satyricon of Petronius, p.98ff.

27. E.g. Flann O'Brien, At Swim Two Birds.

28. Sat.26. 4-5, 96.1.

29. See supra p.8.

30. Leucippe and Clitophon, VIII.13-14.

31. Suidas states that Achilles Statius (sic) became a Christian and a bishop.

32. Aethiopica, VII.2 - VIII.15.

33. Ephesiaca, II.3-11.

34. Met. X.2-12.

35. Aethiopica, I.9-10.

36. Ibid., VII.2 - VIII.15.

37. Ephesiaca, II.3-11.

38. Ibid., III.12.

39. Leucippe and Clitophon, III.15, V.7, Ephesiaca, III.7, Chareas and Callirhoe, I.5.

40. Aethiopica, IV.7.

41. Ephesiaca, I.8.

42. Aethiopica, V.13-14.

43. Leucippe and Clitophon, V.3-5.

44. Ibid., III.5-7.

45. Daphnis and Chloe, proem.

46. Leucippe and Clitophon, I.1.

47. E.g. the description of the rites at Delphi, Heliodorus, Aethiopica, III.1-5, the description of the hippopotamus, Achilles Tatius, Leucippe and Clitophon, IV.2.

48. Ephesiaca, III.2.

49. See infra p.166.

50. Aethiopica, I.9-10.

51. The exception is Heliodorus who includes a scene where Chariclea witnesses an act of sorcery, (Aethiopica, VI. 14-15).

52. E.g. Plangon, in Chareas and Callirhoe, II.1, et passim, Melitte in Leucippe and Clitophon, V.11. et passim.

53. It has been suggested that the name Selene (I.4) be emended to Europa, and be taken as a reference to the picture which motivates the story; however, all the manuscripts agree on Selene.

54. Leucippe and Clitophon, I.2.

55. Ibid., III.15, V.7.

56. Ibid., II.26.

57. Ibid., VIII.6.

58. Ibid., V.23 - fin.

59. Ibid., III.11.

60. Met. II.7.

61. Leucippe and Clitophon, VI.19.

62. Ibid., II.15.

63. Ibid., VIII.12.

64. Ibid., II.35-38.

65. Ibid., IV.19.

66. Ibid., III.19-22.

67. Ibid., V.9-10.

68. Ibid., VIII.17.

69. Ibid., VIII.17-18.

70. Ibid., II.34.

71. Ibid., V.5.

72. Ibid., I.2.

73. Ibid., VIII.12.

74. Ibid., II.2.

75. Perry, The Metamorphoses Ascribed to Lucius of Patrae, p.22 et passim.

76. Met. III.1-11.

77. Ibid., XI.23.

APPENDIX I

Time and Place in the Metamorphoses

The events narrated in the Metamorphoses take place over a period of approximately two years; the events of the first year are narrated in Books I - X, those of the second in Book XI. The only events which it is possible to date precisely are (i) Lucius' escape, (X.29ff.), 4th March, (ii) his transformation back into a man during the festival of the Navigium Isidis (XI.7-17), 5th March, and (iii) his arrival in Rome, (XI.26), 12th December. In general, the actual point of time is left vague and indefinite. On three occasions there is an indication of season (VII.14, IX.32, X.29); two of these are motivated by the development of the plot. In the first part of the Metamorphoses, up to Lucius' escape from the robbers (VII.16), the story is presented as a series of scenes which take place in a particular place, at a particular time; in the second part of the Metamorphoses, summary is used much more extensively and the treatment of time becomes extremely vague and indefinite. This telescoping treatment reaches an extreme in Book XI.

When Lucius is transformed into an ass roses are still available (III.25); however, five (?) days later, when Lucius is sent to the bailiff's farm roses are no longer available, (VII.14). The rose season in Greece extends from April to June, so one may conclude that Lucius' adventures in Hypata take place in late May or early June. (The length of Lucius' stay in Hypata is not indicated. Perhaps, one should think in terms of ten days to two weeks).

I have indicated where the narration is concerned with the events of a particular day by numbering that day. The numbers, of course, do not indicate days consecutive in time; many such particularised days are separated by considerable periods of time.

* For this information I am grateful to A. Kovatzis, Cultural Attache, at the Greek Embassy in London.

APPENDIX I

Time and Action in the Metamorphoses

Place/Event	Point/Period of Time
Lucius' arrival at Hypata, (I.26).	Day one, late afternoon ? (Milo is about to eat, Lucius goes to purchase food for his supper, and to bathe).
Meeting with Byrrhaena, (II.2-6).	Day two, morning.
Conversation with Fotis	" " .
Byrrhaena sends food and wine, (II.11).	" " , noon, 'Commodum meridies accesserat'.
Bath and meal, (II.11).	" " , 'Diem ceterum lavacro ac dein cenae dedimus'.
Love-making with Fotis, (II.16).	" " , night.
	Summarised period of time, 'ad cuius noctis exemplar similes astruximus alias plusculas', (probably not too long as Byrrhaena would not delay in inviting Lucius to dinner), (II.17).
Byrrhaena's dinner-party, (II.18).	Day three, night.
Utricide.	
Festival of Laughter, (III.1-10).	Day four, morning.
Visit to baths and supper with Milo, (III.13).	" " , late afternoon and evening.
Fotis' explanation, (III.21).	" " , night.
	Summary, 'Ad hunc modum transactis voluptarie paucis noctibus' (III.21).
Night of metamorphosis, (III.21-27).	Day five, night.
Arrival of robbers, (III.28).	
Journey with robbers through town, (III.29).	Day six, dawn.
Resting place, (IV.1-3).	" " , noon and early afternoon.
Arrival at robbers' cave, robbers' supper, (IV.7-22).	" " , evening and night.

Return of robbers with Charite, (IV.23).	Day seven, morning.
Narration of the tale of Cupid and Psyche, (IV.28 - VI.25).	
Return of robbers, (VI.25).	" " , noon.
Arrival at hiding place of booty, (VI.25).	" " , evening, (prope ipsam vesperam').
Escape attempt, (VI.27).	" " , night, ('ad lunae splendorem' VI.29).
Arrival of spy from Hypata, and of Haemus, (VII.1ff.).	Day eight, dawn.
Feast and escape, (VII.12).	" " , evening.
Wedding of Charite, (VIII.14).	Day eight? nine?
Decision about Lucius' future, (VII.14).	Day nine? ten?
Lucius' departure for bailiff's farm, (VII.15).	

No indication is given of the length of time that Lucius spends at the bailiff's farm, but it must be of sufficient length for the action of the second Charite story (VIII.1-14) to take place, i.e. a matter of weeks, rather than days. As Lucius sets out for the bailiff's farm he remarks that the rose season is over. This places the events in Hypata and those at the robbers' cave as happening in May or early June.

	Summary about bailiff's wife, (VII.15).
	Summary of tortures of cruel boy, (VI.17-25).
Lucius is attacked by the stallions, (VII.16).	Day ten.
Cruel boy attacks Lucius with fire brand, (VII.20).	Day eleven.
Death of cruel boy, (VII.25).	Day twelve, morning.
Mother's attack on Lucius, (VII.27).	" " , evening.
Arrival of messenger, (VIII.1).	" " , night.
First day of flight of slaves, (VIII.15).	Day thirteen, (late June? early July?).

Halt, warning about wolves, (VIII.15).	Day thirteen, evening, ('iam vespera semitam tenebrante').
Journey resumed, attack by villagers, (VIII.16-18).	Day thirteen, night, ('circa tertiam vigiliam noctis').
Halt at grove, (VIII.18).	Day fourteen.
Halt at village where they hear the story of the adulterous slave, (VIII.22).	" " , night, ('totam noctem').
Day-long journey, arrival at city, (VIII.23).	Day fifteen, ('rursum pergimus dieque tota'). Three days recuperation for animals before sale.
Auction, (VIII.23).	Day sixteen.
First evening at house of eunuch priests, (VIII.26).	" " , evening.
Procession, (VIII.27).	Day seventeen.
	Summary section, period of time unspecified, (VIII.29).
Attempted rape of country boy, (VIII.29).	Day eighteen, evening.
Departure from town, (VIII.30).	" " , night, ('noctem ferme circa mediam').
Punishment of Lucius, (VIII.30).	Day nineteen, morning, ('claro die').
Arrival at city, venison episode, (VIII.30-31).	" "
Lucius interrupts dinner, (IX.1).	" " , evening.
Lucius sleeps in bedroom, (IX.2).	" " , night.
Lucius proved to be free of rabies, (IX.3).	Day twenty, morning, ('clara die').
Arrival at village where they hear the story of the poor man's wife, (IX.4).	Day twenty-one, ('Die sequenti').
	Summarised period of time, 'pauculis ibi diebus commorati ' (IX.8).
	Summary description of fortune-telling, (IX.8).
Night journey, arrest of priests, (IX.9).	Day twenty-two, night.

Lucius sold to miller, (IX.10).	Day twenty-three.
Lucius' first day at mill, (IX.11).	
Lucius' attempt to avoid mill-work, (IX.11).	Day twenty-four, morning, (Lucius' second day at mill).
Lucius studies inhabitants at mill, (IX.12-13).	Day twenty-four, evening.
	Summary description of miller's wife, (IX.14).
Conversation between miller's wife and anus, (IX.16).	Day twenty-five.
Rendez-vous with Philesitherus, (IX.22).	" " , evening.
Beating of Philesitherus, divorce of miller's wife, (IX.28).	Day twenty-six.
	Summarised account of miller's wife consulting witch, time unspecified, (IX.29).
Supernatural visitation, (IX.30).	Day twenty-seven, noon, ('diem ferme mediam').
Arrival of daughter, (IX.31).	Day twenty-eight, ('die sequenti'). Nine days of mourning.
Lucius sold to gardener, (IX.32).	Summarised account of life, change of season, Autumn to Winter, noted.
Arrival of pater-familias, (IX.33).	Day twenty-nine, night.
Dinner with pater-familias, (IX.33).	Day thirty, (next day?).
Meeting with soldier, (IX.39-40).	
Lucius betrays the gardener, (IX.41-42).	Day thirty-one, (next day?).
Lucius departs with the soldier, (X.1).	Day thirty-two, ('die sequenti').
	Summarised period of time, 'post dies plusculos' X.2).
Phaedra story, some of which is contemporaneous with the Lucius story, (X.2-12).	

Lucius is sold to cooks, (X.13).	Summarised account of Lucius' life, 'Et diu quidem pulcherrime mihi furatrinae procedebat artificium,...' (X.14). Lucius becomes the property of the cooks during Winter and remains in Thiasus' household until the following Spring, (March 4th, cf. X.30).
Cooks quarrel, (X.14).	Day thirty-three.
Lucius' human appetite revealed, (X.16).	Day thirty-four. Summarised account of Lucius' training. Retrospective summary about Thiasus, (X.18).
Journey from Thessaly to Corinth, (X.18).	Approximately six to ten days?
Lucius' first encounter with the matrona, (X.19).	Day thirty-five, night.
Day of games, (X.29).	Day thirty-six, March 4th.
Lucius' vision at Cenchreae, (XI.1-6).	" " " " " , night.
Navigium Isidis, (XI.7-17).	Day thirty-seven, March 5th. Lapse of sufficient period of time for news to reach Lucius' family, (at Corinth?).
Arrival of Lucius' family, (XI.18).	Day thirty-eight, c. middle of March? Passage of time during which Lucius' devotion increases, c. April to July?
Candidus dream and aftermath, (XI.20).	Day thirty-nine, mid-summer? Passage of time during which Lucius' desire to be initiated increases, (XI.21), c. two months, August to September?
Order to be initiated, (XI.22).	Day forty, (September/October?).
Fasting, (XI.23).	Ten days, (October?).
Initiation, (XI.23-24).	Three days, (Days forty-one to three) October? November? It is possible that Lucius' ritual

	death and rebirth coincides with the festival of the death and resurrection of Osiris celebrated on November 13th - 16th.
	Summarised account of post-initiation devotion, 'paucis dehinc ibidem commoratus diebus' (XI.24).
Departure to visit family, (XI.26).	Day forty-four, (November?).
	Few days spent with family, (XI.26).
Lucius leaves Corinth(?) for Rome, (XI.26).	Day forty-five, (late November?)
	The journey between Corinth and Rome by sea normally took one to two weeks.*
Arrival in Rome, (XI.26).	Day forty-six, December 12th.
	Summarised account of devotion at Rome, (XI.26).
	End of year, 'Ecce transcurso signifero circulo sol magnus annum compleverat,...' (XI.26).
Lucius commanded to be initiated, (XI.27).	Day forty-seven.
	Summarised account of hesitation (XI.27).
Lucius' dream, (XI.27).	Day forty-eight, night.
Lucius' meeting with Asinius Marcellus, (XI.27).	Day forty-nine, morning.
	Delay in initiation because of Lucius' lack of funds, (XI.28).
Fasting, (XI.28).	Ten days.
Initiation, (XI.28).	Day fifty, night.
	Summarised account of Lucius' success at Roman Bar, (XI.28).
Command to be initiated again, (XI.29).	Day fifty-one, night, February/March?
Fast and initiation, (XI.30).	Thirteen days?
	Brief lapse of time, 'denique post dies admodum pauculos...' (XI.30).
Appearance of Osiris, (XI.30).	Day fifty-two, March?

* See L. Casson, Travel in the Ancient World, p.152.

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