

USES OF *EO* IN APULEIUS' *METAMORPHOSES*

by

ALISON BAKER NEWMAN

(Under the Direction of Erika Hermanowicz)

ABSTRACT

Apuleius structures his novel the *Metamorphoses* as a frame narrative containing many embedded stories. These stories often seem disparate and are frequently unrelated to the events of the frame narrative. Apuleius uses the verb *eo* and its compounds often in the novel, word choice which is unusual in the second century CE. By examining the uses of this verb with particular attention to the thematic contexts in which *eo* appears, it is clear that he employs it for more than just simple physical movement. *Eo* thematically connects seemingly unrelated stories through similar uses, and it frequently appears in situations that involve metamorphosis. In the final book of the novel, several *eo* compounds display different nuances of meaning. *Eo* thus acts as a linguistic marker of metamorphosis, demonstrating transformation on the level of the text itself.

INDEX WORDS: Apuleius, Metamorphoses, Roman Novel, Latin, Narratology

USES OF *EO* IN APULEIUS' *METAMORPHOSES*

by

ALISON BAKER NEWMAN

BA, The University of Chicago, 2014

A Thesis Submitted to the Graduate Faculty of The University of Georgia in Partial Fulfillment
of the Requirements for the Degree

MASTER OF ARTS

ATHENS, GEORGIA

2016

© 2016

Alison Baker Newman

All Rights Reserved

USES OF *EO* IN APULEIUS' *METAMORPHOSES*

by

ALISON BAKER NEWMAN

Major Professor:	Erika Hermanowicz
Committee:	Peter O'Connell
	Thomas Biggs

Electronic Version Approved:

Suzanne Barbour
Dean of the Graduate School
The University of Georgia
August 2016

DEDICATION

I dedicate my work to the memory of my mother, Dr. Tracey Alison Baker. There are no words more fitting to describe your impact on me than those uttered by your beloved Philip Pirrip: “You are part of my existence, part of myself. You have been in every line I have ever read, since I first came here . . . You have been in every prospect I have ever seen since - on the river, on the sails of the ships, on the marshes, in the clouds, in the light, in the darkness, in the wind, in the woods, in the sea, in the streets. You have been the embodiment of every graceful fancy that my mind has ever become acquainted with. The stones of which the strongest London buildings are made, are not more real, or more impossible to be displaced by your hands, than your presence and influence have been to me, there and everywhere, and will be” (Charles Dickens, *Great Expectations*).

ACKNOWLEDGEMENTS

First, I would like to thank my intrepid committee members: Erika Hermanowicz, for all of your hard work – and for pushing me to work my hardest – throughout every phase of this process; Peter O’Connell, for your optimism and reassurance whenever the panic set in; and Tom Biggs, for your eleventh-hour rescue and flexibility on a tight schedule. I also wish to thank Naomi Norman, whose advice and support were integral to the success of the entire graduate cohort. I would also like to recognize my fellow graduate students, notably: Brent, for your thought experiments; David, for all of your wonderful advice; and especially Holly, for being my work buddy even if that meant spending breaks in the office. Finally, and most importantly, I would like to thank my father for his unwavering support and encouragement, without which I would be lost.

TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS.....	v
INTRODUCTION	1
CHAPTER	
1 THEMATIC USES OF <i>EO</i> AND ITS COMPOUNDS.....	4
2 PROXIMAL COMPOUNDS	73
CONCLUSION.....	100
BIBLIOGRAPHY	102

INTRODUCTION

This thesis addresses the use of the verb *eo* and its compounds in Apuleius' *Metamorphoses*. The novel's frame narrative describes Lucius' travels, so verbs of movement are crucial within the stories. While Apuleius does not necessarily privilege *eo* above other verbs of movement, discussion of other verbs is outside of the scope of my thesis. *Eo* and its compounds appear in significant places within the narrative; most notably, *obibam* is the last word of the final book, so it draws the eye of the reader. Upon a close inspection of *eo* and its compounds, patterns of usage emerge. This verb frequently occurs within situations that contain pervasive themes of the novel, particularly change. While the embedded stories within the novel often seem disparate and unrelated, the thematic similarities in which *eo* and its compounds appear help the reader to view the text as a structured whole, connecting stories through topoi like metamorphosis and movement. Although many of the themes that I discuss are part of a larger scholarly discourse, I focus on analyzing verb forms rather than participating in such debates.

In chapter 1, I examine specific instances of *eo* and its compounds to demonstrate the thematically similar situations in which the verbs appear. I discuss each compound individually, highlighting multiple occurrences of the verbs in order to examine their patterns of use. *Eo* and its compounds frequently appear in negative situations, such as violence, deception, and transgression; multiple compounds also emphasize change, concerning both physical metamorphosis and internal transformation. *Eo* and its compounds also demonstrate change at the linguistic level. There are several compounds which display new or unusual meanings in

significant places within the narrative, particularly in book 11 when Lucius both transforms back into a human and converts to the cult of Isis. These linguistic transformations reinforce the theme of change within the novel.

In chapter 2, I compare three stories in which multiple *eo* compounds appear. Through this analysis, I demonstrate how each separate compound functions both individually and within a larger framework of verbs in order to describe change. I discuss the stories of Thrasykleon's transformation, Psyche's journey, and Lucius' conversion, emphasizing how *eo* and its compounds are crucial for marking change. The linguistic changes that *eo* undergoes in book 11 help to illuminate the problems inherent in Lucius' transformation and conversion, notably that he retains many of the characteristics that he displayed as an ass even after Isis saves him.

Apuleius' diction is significant for interpreting the novel as a whole, as evidenced by his use of *eo* and its compounds. This verb demonstrates another way in which Apuleius delights readers who pay attention (*Lector intende: laetaberis*, I.1): the way in which he uses *eo* and its compounds allows careful readers to detect patterns present throughout the novel. In this way, readers can find deeper connections between stories that initially seem unrelated, such as those of Lucius and Thrasykleon as discussed in chapter 2. Furthermore, *eo* exemplifies several pervasive themes of the novel, demonstrating that even a seemingly straightforward word can reflect major topics depending on how it is used. In addition to the theme of change, *eo* often highlights issues like appearance and reality, in terms of both the content of the stories and the definition of the verb itself. The nuances in meaning displayed by *eo* and its compounds offer multiple ways to interpret the novel, especially considering the issue of how much Lucius truly changes in book 11. By examining these uses, I hope to show that *eo* and its compounds function

more than just as verbs of motion, emphasizing change both within the narrative and on the linguistic level.

CHAPTER 1

THEMATIC USES OF *EO* AND ITS COMPOUNDS

In this chapter, I will examine the uses of *eo* and its twelve compounds which appear in the *Metamorphoses*. Most of the uses of *eo* and its compounds are attested in early comic vocabulary, notably Plautus; the TLL and OLD attribute few uses of either *eo* or its compounds to second-century authors besides Apuleius. I will analyze instances of *eo* and its compounds in terms of thematic context, demonstrating the similarities in patterns of use in the frame narrative and the embedded stories. I follow John Winkler's conventions of *auctor* and *actor*:¹ Lucius *auctor* is the narrator who writes the frame narrative describing the actions of Lucius *actor*, who hears the embedded stories. *Eo* and its compounds appear frequently in situations representing pervasive themes of the novel: magic, transformation, deception, and transgression. The repeated use of this verb allows readers to view the *Metamorphoses* as a work that is purposefully structured, connecting the embedded stories to the frame narrative through the overarching theme of movement. Multiple *eo* compounds change radically in meaning in book 11, demonstrating transformation at the linguistic level as well as within the story. I hope that a close examination of *eo* will illuminate the connections between embedded stories and the frame narrative.

I. *EO*

Forms of *eo* appear in such circumstances as violence and transformation, thematically important contexts within both the frame narrative and embedded stories. *Eo* describes a

¹ For more information, see chapter 6 ("The Duplicities of *Auctor/Actor*") in Winkler (1985) *Auctor & Actor: A Narratological Reading of Apuleius' Golden Ass*.

departure from the laws of nature in three embedded stories, featuring Aristomenes, Thrasyleon, and Psyche. Each story builds in intensity, warning Lucius not to break the laws of nature and culminating in his conversion. *Eo* also appears in contexts of violence, demonstrating Lucius' subservience to Fortune and underscoring the discrepancy between his human thoughts and his animal form. Both the laws of nature and the situations of violence emphasize characters' lack of control over both the world around them and themselves.

Eo appears a total of 27 times in the novel.² Apuleius follows historical patterns of usage for *eo*, most of which uses occur in works written before the second century AD. *Eo* used to describe a liquid flowing is attested in Aulus Gellius,³ but all other uses occur earlier.⁴ For *eo* used to describe dying and the underworld, the OLD cites Statius along with earlier authors.⁵ The TLL includes many more authors for this specific uses of *eo*, but none writes in the second century AD.⁶ For *eo* in the context of violence, the OLD does not reference any authors after the first century AD.⁷ Apuleius does not use *eo* in a context unattested in other ancient authors, and he follows the patterns of usage established by early Latin authors, notably Plautus,⁸ and works written in the first century BC.⁹

² Of these appearances, 16 represent more than physical movement: 5 uses address establishing and breaking down the natural order (primarily through deception and transformation), 4 uses occur in contexts of violence, 3 uses appear in terms of movement towards conversion, 2 uses explain movement towards death, and 2 uses occur in the context of magic. *Eo* appears at I.14, I.15, I.17, I.19, II.18, IV.3, IV.16, IV.27, IV.35, V.26, VI.13, VI.17, VI.23, twice at VI.29, VII.19, twice at IX.8, twice at IX.11, twice at IX.36, X.5, X.12, XI.9, XI.10, and XI.15.

³ OLD *eo* 3b: "(of liquids) to run, flow," Gel. 17.8.5 (*gutum Samium ore tenuis . . . adfert . . . nullum inde ibat oleum*).

⁴ OLD *eo* 3b cites Cato, Lucretius, Vergil, and Ovid for earlier examples.

⁵ OLD *eo* 4b cites Lucretius, Propertius, and Statius.

⁶ See TLL *eo* "A *de hominibus*: 1 *personaliter*: b *speciatim*: γ *de moribundis i.q. vita decedere, perire*."

⁷ OLD *eo* 7a: "(in phrs. w. *ad, contra*, or sim. prep.) To go with hostile intent, go for (a person)." The latest authors that the OLD references are Statius and Seneca.

⁸ Plautus is the first attested use of *eo* in the context of violence. See OLD *eo* 7a.

⁹ See early uses of *eo* for liquids and violence in OLD 3b and 7a. Also see early uses of *eo* for death and the underworld in TLL A1bγ.

Eo establishes the laws of nature in book 1, describing normal occurrences that will later be overturned by magic. Aristomenes narrates his adventures with Socrates and describes his inclination to escape after the encounter with the witches: *Haec identidem mecum replicabam, et nox ibat in diem* (I.14). He watches night move towards (*ibat*) day, a comforting cycle after meeting witches capable of drawing the moon down from the sky. When he and Socrates stop for a rest, he describes the scenery: *haud ita longe radices platani lenis fluvius in speciem placidae paludis ignavus ibat, argento vel vitro aemulus in colorem* (I.19). The river flows (*ibat*) slowly along the shore. Despite the encounter with the witches, Aristomenes defines daytime and the river as constants in a world affected by magic.

While the world around the characters seems normal, the characters themselves subvert this natural order through transformation. After he transforms into a donkey, Lucius *actor* listens to a robber narrate the adventures of his band. He describes how Thrasyleon volunteers to put on the pelt of a bear to act as a distraction while they rob the house of a banker. The robber describes how they trick Demochares into buying Thrasyleon who is wearing a bear disguise, whom Demochares then orders out of his cage: *iubet novalibus suis confestim bestiam ire, iubet summa cum diligentia reportari* (IV.16). Demochares tells Thrasyleon to go (*ire*) into his park with the rest of the bears. Thrasyleon's disguise and integration with the other bears emphasize the problems of removing someone's human characteristics, even if only in terms of physical appearance. His disguise eventually leads to his death; he refuses to break character for his own safety, roaring at and terrorizing the townspeople, so he is mauled by the dogs that defend the banker's house. After his death, a butcher chops up his body, but his human form inside the pelt is never revealed. This story demonstrates the consequences of defying nature: if Lucius does not regain his humanity when he has the chance, his transformation might become permanent.

In addition to mixing animal and man, Apuleius further subverts the natural order by using forms of *eo* to describe transgressions among the living, the dead, and the divine. In the embedded story of Cupid and Psyche, Psyche throws herself over the edge of a river in an attempt to kill herself after her rejection. The river deposits her on a bank near Pan, who advises her to pray to Cupid to gain his forgiveness: *Sic locuto deo pastore nulloque sermone reddito sed adorato tantum numine salutari, Psyche pergit ire* (V.26). Psyche leaves (*ire*) after this encounter, deciding to take revenge on her sisters instead of following Pan's advice. She deceives her sisters, causing their deaths.

In addition to destroying part of her family, Psyche transgresses the boundary between life and death. She attempts to kill herself once more, intending to jump from the top of a tower. The tower comes to life and gives her advice: *Nam si spiritus corpore tuo semel fuerit seiugatus, ibis quidem profecto ad imum Tartarum, sed inde nullo pacto redire poteris* (VI.17). While she will go (*ibis*) to the underworld if she kills herself, she will remain there forever. The tower then tells her how to access and return from the underworld without permanently dying. Psyche must cross the boundary between life and death, visiting a place where mortals do not belong. While the death of Psyche is Venus' goal, the forces of nature, including the tower, rally to aid Psyche in her impossible tasks. This embedded story breaks many of the rules of nature established earlier in the novel. Because it is a fairy tale, natural forces and inanimate objects are personified, performing tasks impossible in reality. Psyche's misfortune occurs because she disobeys the gods through both her appearance and her actions; her natural beauty offends Venus, and her curiosity leads her to disobey the orders of both Cupid and Venus. Psyche transgresses the boundary between human and divine by looking upon a god, much as Thrasyleon breaks down the barrier between human and animal by playing the role of a bear.

However, Psyche's travails lead to her deification; Cupid ensures that Psyche fully crosses the boundary between mortal and god, creating a positive outcome despite her transgressions. This miraculous transformation comes about through divine intervention, foreshadowing Lucius' conversion.

Lucius *auctor* uses *eo* in situations of violence to demonstrate Lucius *actor*'s lack of control over himself and the world around him. In book 6, Charite escapes on Lucius' back. She leads him away from the robbers' hideout: *unde me arrepto capistro dirigere dextrorsum magnopere gestiebat, quod ad parentes eius ea scilicet iretur via* (VI.29). At a fork in a road, Charite tries to lead Lucius down the road that goes to (*iretur*) her parents' house. Lucius refuses to turn, since he overheard the robbers planning to go down the same road. He attempts to prevent this ambush; while he delays, however, the robbers discover them at the crossroads and recapture them. The robbers then discuss ways in which they will violently kill the fugitives in order to exact their revenge. Despite his knowledge, Lucius cannot take control of the situation. His thoughts are at odds with his body, since he is unable to communicate to Charite while he remains a donkey. He inadvertently sabotages their escape; the only recourse he has is delaying, which hastens their capture.

Eo appears in another violent context when Lucius *actor*, working for the gardener, hears a story about the revenge of a greedy noble. The noble owns vicious dogs, which he orders to kill the villagers as revenge for the deaths of his sons: *Qui simul signo solito pastorum incense atque inflammati sunt, furiosa rabie conciti et latratibus etiam absonis horribiles eunt in homines, eosque variis aggressi vulneribus distrahunt ac lacerant, nec fugientibus saltem compercunt, sed eo magis irritiores sequuntur* (IX.36). The dogs go for (*eunt*) the men in the village, ripping them to shreds. In this case, rather than attempting to avoid a violent incident, as Lucius does, the

noble instead purposefully seeks to injure those around him. This also concerns a lack of control, since the villagers have no recourse against the noble's actions much like Lucius cannot defend himself against the robbers.

Eo also anticipates violent actions, which Lucius *actor* assumes will lead to death. When Charite attempts to lead Lucius down the wrong road, he objects: *Quid facis, infelix puella? Quid agis? Cur festinas ad Orcum? Quid meis pedibus facere contendis? Non enim te tantum verum etiam me perditum ibis* (VI.29). He bemoans that she will lead (*ibis*) them both to death by choosing the path that the robbers travel. However, the robbers find them while they are stopped in the road, and Lucius and Charite are captured despite his attempts to outsmart them. Similarly, when Lucius is owned by the family that has an evil child, he fears for his life: *Nec quicquam videbatur aliud excogitare puer ille nequissimus quam ut me quoque quoquo modo perditum iret, idque iurans etiam nonnumquam comminabatur* (VII.19). Lucius thinks that the boy is going (*iret*) to kill him, since the boy keeps threatening him. When Lucius has the chance for recourse, though, he sabotages himself: he leaves the boy to die, and the parents decide to kill Lucius as revenge. In each of these cases, Lucius fears that he will die a violent death, but his attempts to avoid this make his situation worse. He tries to take control of each circumstance, yet he fails each time, a common theme in the rest of the novel. His repeated failures to save himself demonstrate his lack of control, both as a human and as a donkey.

In book 11, Lucius *auctor* employs forms of *eo* to signify Lucius' movement towards his conversion as well as movement away from his previous life. This form of *eo* also concerns the issue of control. When he approaches the festival procession to Isis, Lucius watches the members of the cult as they go by: *Ibant et dicati magno Sarapi tibicines, qui per obliquum calamum ad aureum porrectum dexteram familiarem templi dei que modulum frequentabant* (XI.9). As the

pipers proceed (*ibant*), they lead in members of the cult who have already been initiated. Two high priests come forward next, followed by a third: *Ibat tertius attollens palmam auro subtiliter foliatam nec non Mercuriale etiam caduceum* (XI.10). After the priests go (*ibat*), followed by the rest of the procession, Lucius eats the wreath of roses and turns back into a human. The priest banishes unlucky Fortune from Lucius, intending that he should replace her with Isis: *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* (XI.15). The priest urges Fortune to leave Lucius (*eat*) so that he might enjoy life by devotion to Isis. In this way, the priest legitimizes Lucius' transformation, framing it in terms of Isis' blessings rather than magic or fate. By letting Fortune go, Lucius can move forward into the cult, leaving behind his old life in favor of one dedicated to the goddess. He believes that he has regained control over his life, since he is once more human and is no longer subject to Fortune; however, he is still subject to the orders of both the priests and the gods themselves. Although he no longer faces abuse and death as a donkey, he still lacks the control to decide his fate, since he has pledged himself to the cult.

Lucius *auctor* uses forms of *eo* in situations of nature and violence, both of which demonstrate characters' lack of control over their experiences. Although Lucius seems to regain power and freedom when he transforms back into a human, he is indebted to Isis and her cult. The goddess and high priests decide his actions and shape his future; Lucius is once more under the control of others. While he is satisfied with his life post-conversion, he still cannot decide his own fate: despite being human, he does not have control over his actions, since everything he does after converting is for the benefit of the cult.

II. *ABEO*

The first three compounds discussed – *abeo*, *adeo*, and *exeo* – exhibit a vast array of meaning within different thematic situations. While later compounds are more focused in terms of their function, acting as linguistic agents to convey change, these three compounds demonstrate the variety of situations in which Apuleius uses *eo* and their compounds. These compounds appear both in the frame narrative and the embedded stories, often in terms of pervasive topoi including violence, sex, and metamorphosis.

Lucius *auctor* uses the compound *abeo* differently depending on whether the verb is in the frame narrative or in embedded stories. In book 1 *abeo* establishes Lucius *actor*'s role as someone who hears stories and suffers tribulations that are often bizarre or unbelievable. This sets the tone for the rest of the novel. In the embedded stories, *abeo* appears in situations involving witches, altered physical appearance, and divine tasks. The uses of *abeo* in the frame narrative set up the expectation for the themes and plots of the embedded stories. Although *abeo* does not appear in a different context in book 11, as other compounds do, it instead takes on many shades of meaning in its uses in the frame narrative. Lucius *auctor* employs this verb in the frame narrative to characterize Lucius *actor* as an observer and a victim of unusual events, even before such occurrences happen frequently in the novel.

Abeo appears 13 times in the novel.¹⁰ Apuleius follows historical patterns of use for *abeo*, but few second-century authors use this compound. Both the TLL and the OLD attest this compound many times in Plautus.¹¹ The OLD cites Petronius in reference to physical movement

¹⁰ All uses convey more than physical movement: 4 uses appear in scenes involving magic, 2 uses involve deception, 4 uses occur in the context of magic, 2 uses explain divine tasks, and 1 use involves sex. *Abeo* appears at I.13, I.21, I.25, II.10, II.24, twice at II.25, III.12, V.21, VI.10, VI.15, VII.8, and X.26.

¹¹ See OLD *abeo* 1a: "To go away, depart" and 8a: "(of inanim. things) To go away, depart." See TLL *abeo* I *proprie*: 1 *absolute*.

of people and Pliny for movement of inanimate objects,¹² but no other second-century authors appear. The TLL references Pliny and Tertullian.¹³

The first use of *abeo* in the frame narrative occurs when Lucius, Aristomenes, and his friend arrive in Hypatia. Aristomenes and his friend leave while Lucius enters the town: *Is finis nobis et sermonis et itineris communis fuit. Nam comites uterque ad villulam proximam laevorsum abierunt* (I.21). This form of *abeo* denotes both the physical movement of Aristomenes and his companion as well as a transition from the first embedded story of the novel back to the frame narrative.¹⁴ The departure (*abierunt*) of companions after telling a story to Lucius becomes a key aspect of the novel, as does Lucius' disregard for the morals of such stories; despite claiming to believe Aristomenes, Lucius does not put any value beyond entertainment on his story. While Aristomenes' tale warns about the dangers of magic and the untrustworthiness of witches, as well as the futility of physical disguise and fleeing fate, Lucius does not suppress his *curiositas* when confronted with these challenges in the future.

The second appearance of *abeo* in the frame narrative reinforces these aspects of Lucius' character and further demonstrates his role as the victim of unexpected occurrences. After arriving at Milo's house, Lucius leaves to buy supper. Once he purchases fish, he runs into his friend Pythias, now an aedile, who is horrified by their quality. He stomps on them and advises Lucius to leave: *Qua contentus morum servitudine meus Pythias ac mihi ut abirem suadens, "Sufficit mihi, o Luci," inquit, "seniculi tanta haec contumelia"* (I.25). Lucius goes to the baths dumbfounded by this encounter (*his actis consternatus ac prorsus obstupidus*, I.25), in which he

¹² See OLD *abeo* 1a and 8a.

¹³ See TLL *abeo* I *proprie*: 4 *indicato loco quo abeatur*.

¹⁴ Although I do not go into much depth in this analysis, several forms of *eo* and its compounds play a narratological role. These uses demonstrate that *eo* can also function on metaliterary levels, an important consideration given Apuleius' structuring of the novel into the frame narrative and embedded stories.

loses both food and money after his friend berates the elderly fish seller. Pythias advises Lucius to leave after the spectacle, so he departs without saying anything more to either his friend or the fish vendor. Lucius establishes his role as a viewer and an accidental participant: as a donkey, he is more interested in watching and listening to other people, and he is similarly surprised when he is drawn into events. He will behave in much the same way throughout the rest of the novel.

There are several instances in which *abeo* appears in the context of magic in embedded stories. The first instance occurs in Aristomenes' tale. When the witches leave, they urinate on Aristomenes: *His editis abeunt et una remoto grabatulo varicus super faciem meam residentes vesicam exonerant, quoad me urinae spurcissimae madore perluerent* (I.13). This example is reminiscent of Lucius' encounter with Pythias and the fish vendor; the witches involve Aristomenes in their visit despite his attempts to avoid confrontation, and he comes out of this encounter worse for the wear despite being little more than a hidden observer.

The second use of *abeo* in a context of witchcraft emphasizes the dangers of magic and warns Lucius to control his curiosity. Lucius, while dining at Byrrhena's house, listens to Thelyphron's story about how he lost his nose. He takes a job to guard a corpse, ignoring warnings about witches. While trying to stay awake to keep watch, he sees a weasel and orders it to go away: *Denique sic ad illam 'Quin abis,' inquam, 'impurata bestia, teque ad tui similes musculos recondis, antequam nostril vim praesentariam experiaris? Quin abis?' (II.25). The weasel departs at these words, and Thelyphron instantly falls asleep (*Terga vertit et cubiculo protinus exterminator. Nec mora cum me somnus profundus in imum barathrum repente demergit*, II.25). As a result of his slumber, he loses his nose, and the corpse reanimates to describe how the witches appeared while he was sleeping. Despite warnings about witchcraft, Thelyphron is maimed and becomes the perpetual laughingstock of Byrrhena's parties.*

Lucius, however, remains unfazed, and his transformation is the result of meddling in similar affairs.

In addition to uses in situations involving magic, there are several instances in which *abeo* is used in the context of deception and disguise. The first instance occurs in the tale of Cupid and Psyche when Psyche's sisters return home after persuading her that her husband is a monster: *flatus alitis impulsu solito porrectae super scopulum, ilico pernici se fuga proripiunt, statimque conscensis navibus abeunt* (V.21). The sisters attempt to foil Psyche's marriage out of greed and jealousy; because she cannot keep her stories about the appearance of her husband consistent, the sisters assume that he must be a god. They do not consider the repercussions of meddling in divine affairs, like Lucius and Thelyphron underestimate the danger of dealing with witches. Their deception tricks Psyche, prompting her discovery of Cupid's identity and her enslavement to Venus. Psyche is motivated by the same curiosity that drives Lucius, yet she does not act on it until her sisters have deceived her.

The second use of *abeo* in a context of deception has multiple layers of trickery. It occurs when Tlepolemus describes how he dressed up as a woman and rode a donkey to escape soldiers: *Nam mulierem putantes asinariam concedebant liberos abitus, quippe cum mihi etiam tunc depiles genae levi pueritia splendicarent* (VII.8). Tlepolemus deceives the robbers by pretending to be one of them, making up a story in which he tricks his captors by donning a disguise. The soldiers are convinced and allow him to depart (*abitus*), much like how he convinces the robbers to make him their leader. This section functions on multiple levels, as the embedded story almost exactly duplicates what happens in the frame narrative as Tlepolemus tells his story.

While previous uses of *abeo* focus on witchcraft and treachery, there are multiple instances in which Lucius *auctor* employs it in the context of performing divine tasks out of pity.

In the first case, ants help Psyche sort grain at the demands of Venus: *Ruunt aliae superque aliae sepedum populorum undae, summoque studio singulae granatim totum digerunt acervum, separatimque distributis dissitisque generibus, e conspectu perneciter abeunt* (VI.10). The second instance is similar, but in this circumstance an eagle fills up a jar with Stygian water for Psyche: *nolentes aquas et ut abiret innoxius praeminantes excipit, commentus ob iussum Veneris petere eique se praeministrare, quare paulo facilius adeundi fuit copia* (VI.15). In each case, the ants and eagle depart after helping Psyche complete Venus' impossible tasks. These three tasks are reminiscent of Lucius' three initiations into the cults of Isis and Osiris. Furthermore, like previous uses, these instances of *abeo* shift the focus of the story, in this case from the animals performing the tasks back to Psyche.

Abeo appears in situations of witchcraft, gods, disguise, and treachery. This compound appears in situations involving themes throughout the novel, allowing a reader to make connections between embedded stories and the frame narrative. The characters in embedded stories often mirror the situations and traits of Lucius himself, who does not learn from the mistakes of these characters in the stories that he hears.

III. ADEO

Adeo connotes both movement towards and violence against, often with religious or treacherous undertones. There are three primary episodes in which this compound occurs: Lucius' encounter with the enchanted wineskins, his adventures with the band of robbers, and the account of Charite's death. Within each of these episodes, *adeo* is also located in embedded stories: Thelyphron's tale of guarding the corpse, Psyche's love story, and Thrasyllus' pursuit of Charite, respectively. Its functions within these embedded stories reinforce its various shades of

meaning in the frame narrative. There are also several later uses in which *adeo* is used in a similar manner to convey the aspects of both movement and sedition.

Adeo appears 22 times in the *Metamorphoses*.¹⁵ Apuleius follows historical patterns of use for *adeo*; however, very few other second-century authors employ this compound. The OLD cites Tacitus for *adeo* used to approach as a worshiper and to submit to danger,¹⁶ and the TLL cites Gellius for *adeo* used in divine contexts,¹⁷ as well as Ulpian, Suetonius, and Tacitus for *adeo* as physical motion.¹⁸ No second-century authors are attested by the TLL for *adeo* as an attack.¹⁹ The vast majority of attestations refer to Plautus.²⁰

Adeo occurs in book 2 when Lucius asks Photis for permission to go to dinner with Byrrhena: *Ergo igitur Photis erat adeunda deque nutu eius consilium velut auspiciu (II.18)*. This passage introduces many of the nuances that *adeo* carries throughout the text. In its most basic use, *adeunda* here refers to the necessity of physically approaching Photis in order to speak to her. However, Lucius immediately adds an undertone of religion, since he uses the same care in addressing her as he would if he were taking auspices. While this functions here as a simile demonstrating the delicate nature of asking Photis for permission to leave, Lucius *auctor* later undercuts these undertones of religion, since this particular episode will end in trickery because of witchcraft.

¹⁵ Of these uses, 19 convey more than physical movement: 10 uses address violence, 8 occur in contexts of boundaries (including disguises and magic), and 1 use denotes religion in the final book. A word search on Perseus gives 34 appearances, but 12 of these are the adverbial *adeo*. *Adeo* appears at II.18, II.21, III.2, III.5, III.18, IV.1, IV.9, IV.14, IV.19, V.5, VI.3, VI.12, VI.15, VII.1, VII.8, VIII.1, VIII.3, VIII.4, VIII.16, IX.30, X.29, and XI.28.

¹⁶ See OLD *adeo* 9: "To approach as a worshiper or for religious purposes: a (w. *ad* or *adv*); also, to go to (religious games). b *a. acc.); also, to seek by prayer."

¹⁷ See TLL *adeo* I *de motu*: A *animantium* (*adeunt homines*): 2 *transitive*: a *divinos*.

¹⁸ See TLL *adeo* I *de motu*: A *animantium* (*adeunt homines*): 1 *intransitive*: a *absolute*: a *intellege ad homines . . . sive ambulantes sive domi sedentes contingendi, alloquendi, conveniendi*.

¹⁹ See TLL *adeo* II *de consilio*: B *transitive*: 1 *gravia*: *aliquid aggredi, agendum, tractandum suscipere*.

²⁰ See OLD *adeo* 1: "To come or go near or to approach (a person or place): a (w. *ad*, *in*, etc.)," 3: "To approach with hostile intent, move up to attack," and 4: "To go to, approach (a place), accost, visit (a person) (for a purpose indicated or implied by the context). a (w. *ad*, *adv.*, or *absol.*). b (w. *acc.*)."

In addition to the religious element with which Lucius qualifies *adeunda*, the rest of this section foreshadows the treachery that will take place. Photis gives permission for Lucius to go to dinner under the condition that he be careful: *Sed "Heus tu" inquit "cave regrediare cena maturius. Nam vesana factio nobilissimorum iuvenum pacem publicam infestat* (II.18). While this initially seems like a normal, but paranoid, warning against staying out too late for fear of roving bands of misbehaving youths, it is clear upon a second read that Photis here hints to Lucius what will await him upon his return. She does not reveal much, but she brings up the possibility of murder and ambush, which Lucius believes that he experiences when he returns. Photis' deception is also part of Lucius's *adeunda*: her response to his approach reveals that she knows something that he does not.

Lucius reinforces these aspects of *adeo* soon afterwards when he arrives at dinner. Thelyphron begins his narrative by describing his travels: *Pupillus ego Mileto profectus ad spectaculum Olympicum, cum haec etiam loca provinciae famigerabilis adire cuperem, peragrata cuncta Thessalia fuscis avibus Larissam accessi* (II.21). This *eo* compound both transitions from Lucius' perspective in the frame narrative to Thelyphron's embedded story and repeats the sinister undertones of Photis' *adeunda*. Thelyphron states that he travels through Thessaly, renowned for its connotations with magic, and he foreshadows his troubles by describing the unfavorable auspices under which he arrives. The mention of these dark omens (*fuscis avibus*, II.21) provides a counterpoint to Lucius speaking to Photis as if he were consulting auspices (*consilium velut auspicium*, II.18). This repeated theme of divination connects Lucius *actor* to Thelyphron at the start of his narrative; neither character yet knows the trouble that travelling will bring.

Although it is not immediately apparent at the start of this story, *adeo* conveys an element of violence in Thelyphron's tale. When Thelyphron inquires about the job guarding a corpse, the man advertising it replies: *Nam oppido puer et satis peregrinus es, merito ignoras Thessaliae te consistere, ubi sagae mulieres ora mortuorum passim demorsicant, eaque sunt illis artis magicae supplementa* (II.21). The mention of witches biting facial features off of corpses is one of the first things that Thelyphron hears after his *adire*, reinforcing the aspect of violence inherent in Lucius *auctor*'s use of *adeo*. Indeed, trickery and sorcery dominate the remainder of his experiences in the town: he falls prey to the witches, and the corpse momentarily comes back to life. This episode, brought on by Thelyphron's *adire*, nevertheless reflects the themes outlined by Photis' *adeunda* and hints at the fulfillment of Photis' warnings to Lucius.

It is only through the next two uses of *adeo* that the connections between the themes and plots of Lucius' and Thelyphron's stories become clear. While there have been passing similarities so far, Lucius' description in court of the robbers clarifies the bizarre elements of Thelyphron's Thessalian experience. After Lucius stabs what seem to be robbers, he testifies about the events of the night before a court, embellishing his story: *ante ipsas fores hospitii – ad bonum autem Milonem civem vestrum devertio – video quosdam saevissimos latrones aditum temptantes et domus ianuas cardinibus obtortis evellere gestientes* (III.5). He further exaggerates his story, but the use of *aditum* to describe the forced entry of the robbers is key. Although his own tale does not yet involve elements of sorcery or witchcraft, he emphasizes the violence of the attack, providing details that he could not possibly have noticed in order to convince the jurors that his actions are justified. In this way, he is similar to the corpse temporarily brought back to life; each acts as an authority on events about which only they can reliably testify.

However, as soon as he establishes this similarity, Lucius *auctor* undercuts it. The courtroom audience laughs, at which point it is clear that Lucius is not the knowledgeable corpse but is instead a mirror of Thelyphron, the target of a joke he does not yet understand. Both Lucius *actor* and the reader remain ignorant until Photis reveals the truth: *pro illo iuvene Boeotio aditum gestientes fores insiliunt* (III.18), three wineskins accidentally animated by Pamphile. These bags trick Lucius, who perceives their attempted *aditum* as a threat against the household, and he constructs his defense around Photis' warning of the misbehaving youths (*vesana factio nobilissimorum iuvenum*, II.18). Lucius' encounter with the wineskins mimics the deception that Thelyphron experiences: each believes that he has done his duty, whether by defending a household or guarding a corpse. However, in reality, each has been deceived by sorcery, culminating in violence.

Lucius' dinner with Byrrhena, interrupted by Thelyphron's embedded tale of his own traveling misadventures, does not make much sense upon its first reading. The embedded story seems unrelated, and it is clear that Lucius' fellow dinner guests think that Thelyphron serves little purpose besides mockery. However, Lucius *auctor*'s repetition of *adeo* at crucial parts of both narratives connects the two stories: each event begins with an approach and culminates in violence spurred on by witchcraft. *Adeo* embodies such aspects, since each instance of the compound is followed closely either by acts of violence or mentions of sorcery. These themes connect this embedded story with the events of the frame narrative immediately bracketing it, giving context for second readers to a story that seems only to entertain.

Lucius *auctor* uses *adeo* in many more instances in the text, and it functions differently depending on whether it is in an embedded story or within the frame narrative. In embedded stories, *adeo* – particularly its use as a noun from the fourth principal part – often describes a

lead-up to violence but does not depict the violent act itself. Additionally, Lucius *auctor* employs it in instances where a character retaliates against threats of violence, whether perceived or actual. On the contrary, *adeo* in the frame narrative often describes actual violence. *Adeo* is also used to establish boundaries, often at the crux of a narrative thread. Its use in book 11 is a drastic shift from the above: rather than describe violent actions, defining both the aggressor and the victim, Lucius *auctor* uses it in the context of self-sabotage, crippling himself in order to serve the cult of Isis more devoutly.

There are multiple instances throughout embedded narratives in which Lucius *auctor* uses *adeo* in order to depict the preparation for violent act. When Lucius is in the robbers' hideout, he hears a robber describe the rationale for stealing from the banker Chryseros: *Ergo placuit ad hunc primum ferremus aditum, ut contempt pugna manus unicae nullo negotio cunctis opibus otiose potiremur* (IV.9). This decision to attack begins the robber's embedded narrative describing the series of unfortunate events that befall him.

Aditus appears twice more in contexts of preparation for violence. Both uses occur in the messenger's tale about the death of Tlepolemus and Charite, specifically in terms of Thrasyllus' actions. He begins his pursuit of Charite peacefully, but his methods soon escalate: *adulterinae Veneris magis magisque praeclusos aditus copia custodientium cerneret . . . Et tamen ad hoc ipsum quod non potest contentiosa pernicie, quasi posset, impellitur* (VIII.3). While his approaches to Charite are not yet violent, Lucius *auctor* states that Thrasyllus will perform *furiosae libidinis . . . impetus* (VIII.3). This use establishes Thrasyllus' impropriety: he is determined to seduce a married woman, who, appropriately, does not respond to his advances.

He schemes to kill her husband, a scenario in which Lucius *auctor* uses *aditus* once more. The context is that of hunting dogs: *canes venationis indagini generosae mandato cubili*

residentes invaderent bestias immittuntur, statimque sollertis disciplinae memores partitae totos praecingunt aditus, tacitaque prius servata mussitatione, signo sibi repentino reddito latratibus fervidis dissonisque miscent omnia (VIII.4). Here, the dogs block any approach (*aditus*) that an animal might take to escape from its lair. While their intended prey is wild fowl, they discover a boar instead. Although Lucius *auctor* suggests that the hunting dogs should attack, their prey instead violently destroys the dogs and weakens Tlepolemus so that Thrasyllus can kill him. Lucius *auctor* twists the readers' expectations: the dogs associated with the *aditus* are the victims, rather than the aggressors, in this scenario. This will prove to be true with Thrasyllus as well. Despite his repeated attempts to force an *aditum* upon Charite, she, the victim in this scenario, will overpower her attacker, reversing their roles.

Aditus appears in the context of performing a violent action in an embedded story. Lucius *auctor* describes how the baker's wife wants to get revenge on her husband after he divorces her because of her adultery. Workers search for the baker, who is unknowingly in the company of a witch, and break down the door: *quod diligentissime fuerat oppessulata, maius peiusque aliquid opinantes, nisu valido reducto vel diffracto cardine, tandem patefaciunt aditum* (IX.31). The workers do not perform a malicious act when they break down the door; they force an entrance because they suspect that something is wrong. When they enter the room, the true act of violence has already been performed: the witch has hung the baker. In this case, the workers force their way in out of a desire to help, a narrative element that Lucius *auctor* emphasizes when he uses *adeo* during Psyche's plights.

Lucius *auctor* uses *adeo* in further instances in embedded stories to demonstrate characters retaliating against violence. This occurs in the tale of Cupid and Psyche when she approaches a temple of Juno: *Nec ullam vel dubiam spei melioris viam volens omittere, sed adire*

cuiuscumque dei veniam, sacratis foribus proximat (VI.3). She seeks protection against the violence of Venus, hoping that a goddess will intervene on her behalf. This circumstance adds an element of religion to *adeo*, which Lucius *auctor* will elaborate on in book 11.

The second use of *adeo* to oppose violence also occurs while Psyche is at the mercy of Venus. The eagle avoids harm when filling up a jar with Stygian water by invoking the divine will: *nolentes aquas et ut abiret innoxius praeminantes excipit, commentus ob iussum Veneris petere eique se praeministrare, quare paulo facilior adeundi fuit copia* (VI.15). Once more, Lucius *auctor* emphasizes a religious context; the eagle is able to gain easier access (*adeundi*) to the waterfall because he tells his attackers that Venus has assigned this task. Although Venus is the aggressor in both this situation and the previous instance of *adeo*, Lucius *auctor* emphasizes avoiding harm rather than performing violent acts.

Adeo appears in the frame narrative to define boundaries in multiple instances. The first occurrence of this use is in the robbers' hideout, when one robber returns to the cave: *quidam de numero latronum pervenit – sic enim mutuae salutationis officium indicabat. Is in primo speluncae aditu residens* (VII.1). This robber sets in motion the escape of Lucius and Charite when he returns with his new recruit. He sits at the threshold (*aditu*) of the cave and occupies a liminal space while he delivers his report describing how the town blames Lucius for the robbers' actions. His arrival with Tlepolemus reverses the fortunes of Charite and Lucius while slandering Lucius' character, since the town holds him responsible. This use of *adeo* does not carry the implications of either religion or violence; however, it marks transitions involving both physical boundaries and narrative shifts.

This use of *adeo* as a shift in narrative focus and fortune of characters occurs again with Charite. This subsequent use appears in the messenger's report of Charite's death: *Equisones opilionesque, etiam busequae, fuit Charite nobis, quae misella et quidem casu gravissimo nec vero incommitata manes adivit* (VIII.1). In this instance, Charite has crossed a boundary by joining (*adivit*) the shades in the underworld in death. While this is a physical transition for Charite, *adeo* here also serves as a transition between the frame narrative and the messenger's embedded story. The messenger takes on the role of narrator: *Sed ut cuncta noritis, referam vobis a capite quae gesta sunt quaeque possint merito doctiores, quibus stilos Fortuna sumministrat, in historiae specimen chartis involvere* (VIII.1). This functions on multiple levels: the messenger describes the fate of Charite, which he overheard, to Lucius *actor*, who hears the story and later records it as Lucius *auctor*. The messenger's suggested paper and pen (*stilos . . . chartis*) recall the narrator's statement that he writes down his story with a reed from the Nile on papyrus (*papyrus Aegyptiam argutia Nilotici calami inscriptam*, I.1). The messenger hints at the presence of a knowledgeable third party recording the events that he reports.

Another use of *adeo* to mark boundaries appears in the context of the public spectacle in which Lucius must have sex with a prostitute before an audience. He eats grass and watches performances: *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). His narration, performed while he eats grass at the entrance (*aditu*) to the theater, reinforces his position as an animal on the outside of human society. Instead of performing, he runs away, fearing for his life: the wild animal sent to kill the prostitute could just as easily kill him (X.34). Although Lucius *auctor* frames his dilemma in terms of life and death,

his choice to run from his fate leads him to his conversion, giving his musings at the entrance to the theater more significance than simply a donkey watching a performance.

Lucius *auctor* uses *adeo* in a different way in book 11. Here, the verb carries no sense of violence or boundaries; rather, the circumstances in which this use appears give *adeo* a religious connotation, which has been suggested but not fully expressed in previous uses. The priest instructs Lucius to spend his remaining money on his next initiation: “*An tu,*” *inquit, “si quam rem voluptati struendae moliris, laciniis tuis nequaquam parceres; nunc tantas caerimonias aditurus impaenitendae te pauperiei cunctaris committere?”* (XI.28). Lucius is about to participate in (*aditurus*) more ceremonies in order to initiate himself further into the cult of Isis. He thus stands on a metaphorical threshold between further devotion and material wealth.

While *aditus* in such narrative circumstances has previously suggested a transition, the outcome of this decision does not mark a shift in the plot. Rather, Lucius continues his pattern of devotion (XI.29). Had Lucius decided to keep his money rather than undergo another initiation, *aditurus* here might have indicated a major change in the plot and narrative actions, as it has in previous uses; however, Lucius *auctor*’s use of this verb for this initiation breaks the pattern previously established. This form of *adeo* acts as a step on Lucius’ journey to priesthood, explaining both his certainty that he is on the right path and his reluctance to abandon this enterprise. While there is no aspect of violence, as there has been in almost every previous use of the fourth principal part of *adeo*, the priest that orders Lucius’ second initiation does refer to pleasure (*voluptati*). This mention of desire, so soon after his affair with the prostitute, highlights the stark contrast between his former life and his new devotion to Isis. Lucius *auctor* uses *adeo* in an unconventional way in book 11 to demonstrate the shift in Lucius *actor*’s character through his conversion.

IV. EXEO

Exeo appears infrequently throughout the novel, demonstrating the variety of situations in which Lucius *auctor* employs *eo* compounds. While there is no clear connection between each use, the final occurrence, which happens in book 11, differs drastically from the previous uses. These initial uses, which appear in embedded stories, deal with time passing and physical movement of eyes; the final use in the frame narrative depicts Lucius' transformation back into a human.

Exeo appears 5 times in the novel.²¹ Apuleius follows historical patterns of use for *exeo*. The OLD attests *exeo* for the passage of time to Ulpian,²² and the TLL additionally cites Pliny.²³ Both the OLD and the TLL attest going beyond a boundary to Ulpian.²⁴

One use of *exeo* occurs in the story of Cupid and Psyche. The narrator describes the passage of time while Psyche is pregnant: *Crescentes dies et menses exeuntes anxia numerat, et sarcinae nesciae rudimento miratur de brevi punctulo tantum incrementulum locupletis uteri* (V.12). Psyche here charts the metaphorical departure of time, marking the months as they depart (*exeuntes*). Another use of *exeo* is used in a physical sense. The baker tells his wife about his friend's adulterous wife, who bribes a greedy slave for sex: *Exhorruit Myrmex inauditum facinus et occlusis auribus effugit protinus. Nex auri tamen splendor flammeus oculos ipsius exire potuit* (IX.19). Despite the slave's horror at the wife's suggestion, he is unable to remove (*exire*) his

²¹ All 5 uses denote more than physical movement: 1 use describes the passage of time, 3 depict metaphorical movement, and 1 describes physical transformation. A word search on Perseus gives 10 appearances, but 2 of these are the nominal form *exitum* and the remaining 3 are textual differences (unlike the Loeb, Perseus includes *exi* instead of *ex* as a preposition and as a noun compound). *Exeo* appears at II.4, III.25, V.12, IX.19, and XI.13.

²² See OLD *exeo* 8: "(of a period of time) To go by, expire."

²³ See TLL *exeo* I *intransitive*: B *translate*: 6 *de cursu temporis*: i.q. *peragi, decurrere, transire sim.*

²⁴ See OLD *exeo* 13a: "(w. acc.) To go outside or beyond (a boundary, fixed area, etc.); (transf.) to pass, exceed (other limits)." See TLL *exeo* II *transitive*: B *modaliter et temporaliter*: 1 *fere i.q. transgredi modum vel fines; excedere sim.*

eyes from the sight of the gold, and his greed wins out over his morality. *Exeo* is used metaphorically in terms of his line of sight.

The final use of *exeo* occurs in the context of Lucius' transformation from an ass into a human. He describes how his hooves grow out into human feet: *pedum plantae per ungulas in digitos exeunt* (XI.13). This use is much more literal than the previous two occurrences, documenting a physical change that happens to Lucius. In addition to the literal meaning, the departure is also metaphorical, as it refers to him leaving behind his existence as an ass to regain his human form. Although the previous uses of *exeo* carry some elements of transformation, both physical as Psyche's pregnancy progresses and moral as the slave succumbs to greed over principles, the final use is much more dramatic, depicting a visible change.

V. OBEO

One of the most varied compounds in the *Metamorphoses* is *obire*. Lucius *auctor* uses it in predominantly negative physical contexts, but there is a notable shift in the patterns of usage in book 11. In the first 10 books, *obire* is used in contexts of either violence, improper marriage, or illicit sexual activities. However, book 11 contains two uses of *obire* which refer to Lucius *actor*'s devotion to the mystery cult of Isis and Osiris.

Obeo appears 20 times in the *Metamorphoses*,²⁵ and Apuleius innovates in his use of this compound. He follows historical patterns in the context of performing duties,²⁶ but *eo* used to describe situations of marriage and sex is not attested in many other authors. In addition to Apuleius, the TLL cites only two other examples of *eo* in the context of sex: Suetonius' *Caligula*

²⁵ All uses denote more than physical movement: 12 uses occur in the context of sex and marriage, 4 uses occur to describe violence, 3 uses occur in the context of performing duties (especially devotion in book 11), and 1 use occurs in a Homeric allusion. A word search using Perseus gives only 19 forms, but this is because Perseus has a typo (VIII.2: Perseus has "*obicrat*" instead of *obierat*). *Obeo* appears at I.7, II.23, IV.15, IV.20, IV.34, VII.23, VIII.2, VIII.7, VIII.10, twice at VIII.29, IX.5, IX.11, IX.13, IX.24, X.21, X.32, X.34, XI.22, and XI.30.

²⁶ See OLD *obeo* 5a: "To go (voluntarily) into, accept, take on (situations, tasks, etc.)."

and Prudentius' *Contra Symmachum*.²⁷ Uses in passages describing marriage and sex comprise the majority of forms of *obeo* in the *Metamorphoses*.

Obire occurs in various violent situations, comprising abuse, death, and transformation. *Obire* implying violence appears in negative situations in both embedded stories and the frame narrative. The first use of *obire* occurs when Aristomenes questions Socrates about how he came to be in such a miserable state. Socrates responds by stating that the cause of his misfortune is being mugged on his way to watch a gladiatorial show: *modico prius quam Larissam accederem, per transitum spectaculum obiturus, in quondam avia et lacunose convalli a vastissimis latronibus obsessus* (I.7). After he escapes, he seeks refuge at the house of an innkeeper, who turns out to be Meroe, the true cause of his miseries. The use of the future active participle *obiturus* to express purpose is Socrates' justification for his trip. He is going to Larissa for the purpose of seeing gladiatorial games, which are inherently violent, yet he himself becomes a spectacle as he travels. After the bandit attack, he seeks assistance, unaware that the innkeeper with whom he seeks refuge will cause his future troubles.

Another use of *obire* in a violent situation occurs in an embedded story when the robbers narrate their misfortunes. They describe how the household they attempt to rob sets the hunting dogs upon Thrasyleon: *Quamquam enim vitae metas ultimas obiret, non tamen sui nostrique vel pristinae virtutis oblitus, iam faucibus ipsis hiantis Cerberi reluctabat* (IV.20). This use of *obire* signifies motion towards death; despite Thrasyleon's attempts to fight against the violent dogs, he cannot escape and the dogs maul him to death. *Obire* here builds upon its previous use to include the possibility of death in violent situations.

²⁷ See TLL *obeo* i.q. *adire*, *subire* sim. (*sc. sive occurrendo sive ambiendo sive transcurrando*): 2 vario usu, *praevalente notione*: a *adeundi*, *ineundi*, *subeundi*: β *translate*: I *suscipiendo*: A *varias res*.

A third use of *obire* in a violent context is when Lucius *actor*, now in the care of the sadistic boy, is threatened with castration. The boy devises a story about Lucius sexually tormenting a girl they had encountered on the road. One farmer suggests that he should castrate Lucius: *Denique, nisi vobis suadeo nolentibus, possum spatio modico interiecto, quo mercatum proximum obire statui, petitis e domo ferramentis huic curae praeparatis* (VII.23). In this instance, the farmer will leave in order to fetch the tools necessary for the castration. Although the use of *obire* does not take him directly to the tools, it is used in close proximity to this action. The threatened castration is another kind of transformation, one dependent upon mutilation. Although *obire* is not directly involved in violence in this instance, its previous uses for abuse and death and its proximity to the threatened castration allow this verb to convey negative connotations.

The final use of *obire* in a context of violence is when Lucius *actor* is purchased by a baker to work the mill. He feigns ignorance, pretending to be unsure of how mill wheels work. However, his plan is foiled when the mill workers beat him: *plagas ingerentes acervatim, adeo me strepitu turbulentant ut cunctis consiliis abiectis ilico scitissime taeniae sparteae totus innixus discursus alacres obirem* (IX.12). In this instance, he quickly resumes working after being beaten. This use of *obire* defines Lucius' actions under the threat of violence; he states that he abandons all his schemes and skillfully performs his duty.

While *obire* functions this way in varied instances of violence, this *eo* compound also appears in several embedded stories that focus on illicit sex and its consequences. The first episode in which *obire* appears regularly in terms of sex is during the messenger's report about Charite's fate. He begins by narrating the background of her relationship with Thrasyllus: *Hic, cum primum Charite nubendo maturuisset, inter praecipuos procos summo studio petitionis eius*

munus obierat (VIII.2). Despite Thrasyllus' attempts to woo Charite by bringing (*obierat*) gifts, her parents reject him. His initial, proper bids to marry her thus fail, and he reverts to more nefarious means of wedding her. This use of *obire* occurs in terms of an appropriate bid for marriage, but it becomes clear that Thrasyllus' plans are treacherous. Although *obire* does not carry an obviously negative connotation in this situation, the failed marriage bid establishes the reason for Thrasyllus' treachery towards Charite and her eventual husband. In prior books, *obire* occurs in instances of violence; placing this compound at the beginning of the messenger's report of Charite's death suggests that the theme of violence will be crucial to the rest of the narrative.

Lucius *auctor* next uses *obire* to describe how Charite presents herself after Thrasyllus murders her husband. While she is mourning, Thrasyllus persuades her parents to encourage her to stop grieving, and she eventually complies: *At illa, parentum suorum alioquin reverens, invita quidem verum religiosae necessitate succumbens, vultu non quidem hilario verum paulo sereniore obiens ut iubebatur viventium munia* (VIII.7). Thrasyllus soothes her grief in order to touch her, and he plans to seduce Charite after cheering her up. Charite changes (*obiens*) her attitude in order to follow the orders of her parents, who are goaded by Thrasyllus. *Obire* here reinforces the sinister nature of Thrasyllus' actions. While its previous use occurs in the context of proper courting behavior, this use of *obiens* is a result of Thrasyllus' perverse desires. He does not care about her mourning process, since all he wants is to have sex with her. His deception after her rejection demonstrates his desperation; he flouts the mourning custom for his selfish desires, indicating his disrespect for societal customs after his bid for marriage failed.

The final use of *obire* in this story reinforces the negative connotations. Because of a vision of her husband, Charite has discovered Thrasyllus' involvement in her husband's murder and his plot to seduce her. In order to take revenge, Charite pretends to go along with his plans

with the stipulation that they keep their relationship a secret: *Istud equidem certe magnopere deprecanti concedas necesse est mihi, Thrasyll, ut interdum taciti clandestinos coitus obeamus, nec quisquam persentiscat familiarum, quoad dies reliquos metiatur annus* (VIII.10). Charite acknowledges and pretends to be a willing participant in (*obeamus*) his illicit desires, under the condition that they do not tell anyone about their union until the appropriate mourning period is over. Although Charite herself uses deception as Thrasyllus did, she does so to preserve her own honor, avenging Thrasyllus' betrayal of her husband. She kills him rather than having sex with him, acknowledging the depravity of his behavior, as well as improper sex in general, through her exhortation of secrecy. *Obire* thus follows its prior pattern, building up to a violent situation that ends in death through subsequent forms.

Lucius *auctor* uses *obire* in further instances of illicit sex, which carry the same connotations of violence and impropriety. The next occurrence involves Lucius *actor*'s experiences with a cult. He carries the statue of their goddess on his back and bears witness to their self-mutilation. One night, they go to the baths and return with a man: *probeque disposita cenula balneas obeunt, ac dehinc lauti quendam fortissimum rusticanum, industria laterum atque imis ventris bene praeparatum, comiten cenae secum adducunt* (VIII.29). In this instance, *obire* describes their departure from the baths (*obeunt*), beginning an episode that will result in their exposure. As in the story of Charite and Thrasyllus, the first use of *obire* does not directly involve violence. Rather, it establishes the background for future misconduct. Lucius *auctor* does not describe the events that take place at the baths; regardless, the cult members return home with a new companion. Though their sexual delinquency is not yet made explicit, it is clear from their previous misbehavior, ranging from self-flagellation to deceit, that their intentions are less than honorable.

Indeed, Lucius *auctor* uses another form of *obire* quickly afterwards, revealing the cult members' inappropriate sexual conduct. Lucius describes how they strip the young man and begin their assault. Lucius is unable to watch, so he attempts to call for help. Villagers hear his bray and discover the cult members: *coram rem invasuri suam improvise conferto gradu se penetrant, palamque illos execrandas foeditates obeuntes deprehendunt* (VIII.29). In this instance, *obeuntes* governs the *execrandas foeditates* of the cult members; the implied sexual acts are shocking to Lucius in the moment, although humorous when retold for readers. The use of *obire* here suggests a more nefarious activity without precisely defining it, reinforcing the sinister undertone of the previous uses of *obire* in this story.

Lucius *auctor* uses forms of *obire* in two additional embedded stories to describe adultery, building on the previous uses of this compound in situations of improper sex. Lucius hears the first story at an inn, involving a poor workman, his wife, and her lover. The workman comes home early and accidentally interrupts the lover's visit to his wife. She hides the lover and lectures her husband: *Sicine vacuus et otiosus insinuatis manibus ambulabis mihi, nec obito consueto labore vitae nostrae prospicies et aliquid cibui parabis?* (IX.5). While the wife uses *obito* to describe her husband's perceived laziness, she tries to cover her adulterous tracks, arguing that he is not doing his duty for the household. The final embedded story that uses *obire* in a sexual context occurs when Lucius works for the baker. He returns from dinner to tell his wife – who is also adulterous – about the fuller's wife having an affair. He describes her activities at dinner: *Cumque furtivos amplexus obiret assidue, ipso illo denique momento quo nos lauti cenam petebamus cum eodem illo iuvene miscebatur in venerem* (IX.24). This recalls the previous use, which occurs in an almost identical situation. Furthermore, the adultery described in these two uses expands upon the improper sexual circumstances in the story of Thrasyllus and

Charite as well as the activities of the cult. In both instances, *obire* describes events motivated by inappropriate desire. Lucius *auctor* builds upon these prior uses of *obire* in book 9, in which this compound is used explicitly in terms of adultery.

In addition to its uses in embedded stories, *obire* describes Lucius' own sex acts as a donkey. Lucius is about to have sex with a woman who paid for his services: *Capistroque me prehensum more quo didiceram reclinat facile, quippe cum nil novi nihilque difficile facturus mihi videretur, praesertim post tantum temporis tam formosae mulieris cupientis amplexus obiturus* (X.21). Lucius here is anticipating entering into (*obiturus*) the woman's embrace, a sexual experience noteworthy because he is still a donkey. While this initial coupling is merely out of desire, sex between a donkey and a human will soon become a spectacle. *Obire* here once more establishes the background of an escalating sexual situation: Lucius' desire will lead to his future exploitation.

The next use of *obire* in this episode redefines Lucius' thoughts on the matter of having sex as a donkey. He is concerned about performing as part of a spectacle: *At ego praeter pudorem obeundi publice concubitus* (X.34). He does not feel a sense of *pudor* until he is forced to perform (*obeundi*) sex publicly with a criminal in order to spare his own life; in the previous instance of *obire*, he does not think of anything beyond his own desire. In this case, however, he associates sex with shame, since his activities are no longer private. Lucius here defines his shame explicitly: he fears for how others will perceive him, since there will be an audience exploiting him for entertainment. Although there is no violence or adultery, like in previous uses of this compound, *obire* still denotes improper sex, which is a shameful spectacle in this circumstance.

Obire also includes questionable marriage in general. The first use of *obire* in this context occurs when Psyche learns from an oracle that she is destined to marry someone described as a snaky monster. Lucius *auctor*, relating the old woman's story, describes Psyche's wedding preparations as *feralium nuptiarum* (IV.33), a funeral wedding. Psyche resigns herself to her fate: *Festino felices istas nuptias obire, festino generosum illum maritum meum videre* (IV.34). *Obire* here includes more than simply a sexual component; whereas later Lucius will prepare to enter into an embrace (*amplexus obirutus*) in a sexual context, Psyche enters into a "happy" marriage (*felices istas nuptias obire*). The negative connotations of *obire*, which occur in other embedded stories, apply to Psyche's marriage as a whole, since her entire lifestyle – not simply her sexual activities – will change.

Lucius *auctor* expands upon his use of *obire* in the context of marriage and sexuality in book 10 during the performance that Lucius *actor* watches as he grazes. He sees the actors playing Cupids leading Venus onto the stage: *nam et pinnulis et sagittulis et habitu cetero formae praeclare congruebant et velut nuptiales epulas obiturae dominae coruscis praelucebant facibus* (X.32). Venus appears as though she is going (*obiturae*) to her own wedding feast. The actress playing this role dances seductively for the audience, building upon sexual themes that appear with great frequency in previous uses of *obire*.

In addition to sexual situations, *obire* occurs in an allusion, notably to place the novel in the context of Homer's epics. Lucius bemoans his current situation in the baker's house, but realizes that his *curiositas* keeps him from boredom: *Nec immerito priscae poeticae divinus auctor apud Graios summae prudentiae virum monstrare cupiens, multarum civitatum obitu et variorum populorum cognitu summas adeptum virtutes cecinit* (IX.13). Lucius *actor* compares himself to Odysseus, who acquires his status from visiting (*obitu*) many cities. This use of *obire*

highlights how dramatically different Lucius is from a Homeric hero; his main trait is curiosity, he lacks bravery, and his travels are often motivated by fear of death.²⁸ Lucius *auctor* undercuts Lucius *actor*'s self-portrayal through this invitation to compare him to a Homeric hero, while at the same time calling into question the purpose of his own storytelling. This use of *obire* highlights Lucius' characteristics before he converts, setting up a comparison with Lucius the diligent Isis devotee.

The use of *obire* changes in book 11 when it is used to describe performing devotions to Isis. While the majority of forms of *obire* occur in instances of violence or sex, its appearances in book 11 present a dramatic shift away from these themes. After Lucius devotes himself to Isis, he awaits his first initiation. The priest chastises him for being too impatient, and Lucius obeys his command: *Dixerat sacerdos, nec impatientia corrumpebatur obsequium meum, sed intentus miti quiete et probabili taciturnitate sedulum quot dies obibam culturae sacrorum ministerium* (XI.22). Lucius performs (*obibam*) his religious duties, fulfilling his obligations to the goddess in preparation for a future initiation.

Lucius *auctor* uses *obire* once more in this context at the end of the novel. Lucius *actor* has undergone every initiation and has been elected into a position of higher priesthood: *Rursus denique quaquaraso capillo collegii vetustissimi et sub illis Sullae temporibus conditi munia, non obumbrato vel oblecto calvitio, sed quoquo versus obvius, gaudens obibam* (XI.30). Lucius once more carries out (*obibam*) his religious duties, spreading the message of the goddess wherever he goes. Rather than in a context of violence or sex, *obire* here occurs in terms of sacred activities and religious devotions. This noteworthy difference in use after his conversion

²⁸ See Montiglio (2007) for a much more detailed comparison between Odysseus and Lucius, notably how the latter fails to attain wisdom through his travels (100).

demonstrates the transition from his old life, one of misadventures and escape, to a new life in devotion to Isis.

Obire and the themes it connotes change throughout the novel. Lucius *auctor* first employs this verb in terms of violence and sexual activity in the first ten books; it is only after Lucius converts that religious devotion replaces these prior associations. By examining the different situations in which this verb appears, it is possible to see thematic connections between the embedded stories and the frame narrative as well as Lucius *auctor* building towards Lucius *actor*'s conversion.

VI. PRAETEREO

Praetereo appears 16 times in the novel,²⁹ and Apuleius both follows historical patterns of usage and innovates with this compound. *Praetereo* used to denote escape is attested in both the OLD and the TLL,³⁰ but the latest example before the fourth century AD occurs in Hyginus.³¹ His use of *praetereo* to describe violence is unique. The TLL cites uses that occur in places where violence is prevented,³² but it does not give examples of uses that occur in situations where violence happens.

Lucius *auctor* uses *praetereo* in instances of violence, similar to some of *obeo*'s functions. Two instances concern the band of robbers that originally steals Lucius from Milo's house. Two other instances appear in contexts in which the one walking is attempting to avoid

²⁹ Of the 16 uses, 11 denote more than physical movement: 7 uses describe violence and escape, and 4 uses occur in the context of something either that escapes a character's notice or that a character forgets to mention. A word search with Perseus turns up 17 occurrences, but one of these is a textual difference (at IV.29, Perseus has *praetereuntur* while the Loeb has *differuntur*). *Praetereo* appears at I.2, II.21, II.22, III.23, twice at III.29, VI.7, VI.13, VI.18, VI.19, VII.6, VIII.15, VIII.17, VIII.23, IX.39, and X.15.

³⁰ See OLD *praetereo* 2f: "(fig.) to pass by (so as to escape); (of conditions) to pass (a person) by." Also see TLL *praetereo* CAPUT PRIMUM: *cum respectu loci*: I vi *praeverbii communi*: A *cum obi*. *acc.*: 2 *praevalent notiones secundariae (exempla potiora)*: b *evadendi, superandi*.

³¹ Other authors cited include Terence and Publius. See OLD *praetereo* 2f and TLL *praetereo* IA2b.

³² See TLL *praetereo* CAPUT PRIMUM: *cum respectu loci*: I vi *praeverbii communi*: A *cum obi*. *acc.*: 2 *praevalent notiones secundariae (exempla potiora)*: a *–euntes non laedunt, non tangunt, quae (quos) –unt*.

confrontation and to escape danger. The failed escapes in the frame narrative undercut the successful ones in the embedded stories, demonstrating Lucius' inability to learn from the stories that he hears in his travels.

One instance of *praetereo* occurs right after the robbers steal Lucius from Milo. They walk through a village and Lucius attempts to find a way out of his predicament: *Cum denique iam luce clarissima vicum quempiam frequentem et nundinis celebrem praeteriremus, inter ipsas turbelas Graecorum genuino sermone nomen augustum Caesaris invocare temptavi* (III.29). This use combines the themes of violence and escape. In the previous passage, the robbers have just sacked Milo's house armed with swords and torches, beating Lucius, laden with spoils, in order to make their escape quickly. While they pass through (*praeteriremus*) a town, Lucius unsuccessfully attempts to attract help, and the robbers beat him for his noisemaking. Lucius' failed escape attempt from his violent captors establishes a precedent for much of the rest of his time as an ass, during which he will be subjected to more abuse.

The next use of *praetereo* in the context of attempting to escape a violent situation occurs in the embedded tale of Cupid and Psyche, when the tower is giving Psyche detailed instructions on how to proceed through the underworld. The tower advises her how to pass by Cerberus unharmed: *Canis namque praegrandis, teriugo et satis amplo capite praeditus, immanis et formidabilis, tonantibus oblatrans faucibus mortuos, quibus iam nil mali potest facere, frustra territando, ante ipsum limen et atra atria Proserpinae semper excubans servat vacuam Ditis domum. Hunc offrenatum unius offulae praeda facile praeteribis ad ipsamque protinus Proserpinam introibis* (VI.19). The tower describes Cerberus as incredibly threatening, a deadly foe to Psyche. In order to visit Proserpina, she must evade him (*praeteribis*). This use of *praetereo* is similar to the previous one, allowing readers to compare this story with Lucius'

actions in the frame narrative. Unlike Lucius, who has no remedy for his predicament with the robbers, Psyche has the means to escape Cerberus' wrath. While Lucius is confined to the body of a donkey, Psyche has similarly oppressive limitations: she is at the mercy of a goddess and travels where mortals do not belong.

A third use of *praetereo* follows this pattern, featuring someone scheming against robbers while braving great danger. Charite's husband Tlepolemus disguises himself and arrives at the robbers' hideout with a story fabricated to gain their trust and provide him with the means to free Charite. He begins his story by describing an encounter he had with a passerby: *Nam procuratorem principis ducenaria perfunctum, dehinc Fortuna tristiore decussum, praetereuntem meo fato fueram aggressus. Sed rei noscendae carpo ordinem* (VII.6). In this instance, the passerby attacks one of the emperor's procurators as he walks (*praetereuntem*). Tlepolemus alone manages to escape the danger, deceiving the guards with a disguise. The danger that he faces is not just fabricated, though; he tells this story to the band of robbers holding Charite in the hopes that he can charm them enough to accept him into the band. They fall for the trick and make him their leader, which allows him to convince them to free Charite while ensuring that they become drunk enough to ignore the lovers' escape. Despite the danger inherent in Tlepolemus' disguise and his fabricated story – which in itself depicts the perils of one man facing armed opponents – he manages to escape unharmed after freeing his captive wife.

One final use of *praetereo* also concerns confrontation. Lucius has been sold to the gardener, whose neighbors, the greedy noble and his sons, destroy a family. While Lucius and the gardener go home, they walk past a soldier who demands to take possession of Lucius: *At meus, adhuc maerore permixtus et alias Latini sermonis ignarus, tacitus praeteribat* (IX.39). The

soldier is unsympathetic to the language barrier and begins beating the gardener, who knows only Greek. When the gardener refuses to hand over Lucius, he and the soldier fight again, and the gardener throws the soldier to the ground. While Lucius, Psyche, and Tlepolemus attempt to escape violent situations, the gardener retaliates against his attacker and leaves after a momentary victory. However, his actions lead to his execution and further misfortunes for Lucius.

The situations that occur in instances of *praetereo* provide points of comparison between the embedded stories and the frame narrative. Each encounter with someone passing by ends in confrontation, regardless of the situation and the book in which this compound occurs. *Praetereo* does not change its thematic meaning in later books, as *obire* does; rather, the pattern established by its repeated use in similar situations allows readers to compare the disparate embedded stories with the frame narrative, highlighting the differences between Lucius' repeated failed escapes and other characters' successes. In this way, readers can recognize Lucius' failure to grow as a character throughout his travels. He does not change mentally or emotionally, despite his outward metamorphosis; rather, he continues to make the same mistakes, even when hearing about and experiencing others succeeding in situations where he fails.

VII. *TRANSEO*

Transeo represents the theme of the novel as a whole: reality is not always what it appears to be. Forms of *transeo* both establish and breach boundaries, frequently depicting transformations. Most of these uses occur in embedded stories, and only two forms appear in the frame narrative. As Psyche crosses the river, she both transgresses a boundary that she should not yet cross, exploring the realm of the dead while still alive, and reaffirms her status as a mortal, since she successfully returns from the underworld. The sponge endows Socrates with

both renewed life and a means to return to death by crossing a river, mixing magic with reality. Tlepolemus disguises himself as a woman in order to escape from danger; the presence of beasts, particularly donkeys with drivers, confuses the animal and the human. Lucius himself embodies both animal and human traits, and the evil boy, in his unwitting cleverness, emphasizes both of these traits by ascribing human thought to the physical body of a donkey.

Transeo appears 9 times in the novel,³³ and Apuleius follows historical patterns of usage for this compound. The latest authors that the OLD cites using *transeo* in its literal meaning are Tacitus and Suetonius. Other authors cited include Plautus and Terence, as well as Cicero, Seneca, Lucretius, and Martial,³⁴ and all use this verb for physical movement rather than metaphorical crossing or transformation.

The first instance of *transeo* occurs in Aristomenes' story. Panthia addresses the sponge that staunches Socrates' wound: '*Heus tu, 'inquit, 'spongia, cave in mari nata per fluvium transeas*' (I.13). She instructs the sponge to cross (*transeas*) a physical boundary, a river, and her address leads Aristomenes to question this encounter. To him, Socrates appears dead, killed by intruders proclaiming themselves to be witches, and Aristomenes wonders if he might have dreamt their appearance. Panthia's incantation does not carry any indication of what will happen when the sponge crosses a river, so Aristomenes initially dismisses the repercussions of this threat once Socrates awakens. At first, audience questions this encounter as Aristomenes does; however, upon further reading, it becomes clear that this first embedded story and encounter with the witches anticipate many pervasive themes of the novel.

³³ 7 of the 9 total uses describe more than physical movement: each of these uses occurs in the context of transgressing boundaries (most notably in terms of magic and transformation). A word search with Perseus gives 10 uses, but 2 are textual differences from the Loeb (VI.18: Perseus has *transi meanti* while the Loeb has *transmeanti*; IX.37: Perseus has *transi currens* while the Loeb has *transcurrens*). *Transeo* appears at I.7, I.13, twice at VI.19, VI.20, VII.8 (*transabeo*), VII.20, IX.17, and IX.36.

³⁴ See OLD *transeo* 1a: "To come or go across from one place to another, cross over" and 1b: "(w. acc.) to come or go to the other side of, cross."

The next occurrence of *transeo* appears in the Cupid and Psyche story when the tower tells Psyche how to escape the underworld. The tower tells her to cross a river: *Transito fluvio modicum te progressam textrices orabunt anus telam struentes . . . ac deinde, avaro navitae data quam reservaveras stipe transitoque eius fluvio, reCOLens priora vestigia ad istum caelestium siderum redies chorum* (VI.19). While traveling from the human world into the underworld, Psyche must follow a specific set of rules, lest she stay permanently in death. The tower warns her that while she crosses the river (*transito fluvio*) for the first time, a dead man will rise to the surface of the river and beg to be pulled into the boat (*quidam supernatans senex mortuus putres attolens manus orabit ut eum intra navigium trahas*, VI.18). This deceased man resembles Psyche herself; she must deny him the ability to cross the river to the underworld, where he belongs, while she, a mortal, continues her journey to Dis. After crossing the river, she will encounter an old woman weaving, asking for her help. Again, she must deny this request, since the woman is a trap set by Venus, as was the deceased man in the river. Venus too appears to cross a boundary, meddling with the affairs of the underworld by both setting Psyche's journey in motion and doing her best to prohibit her progress.

In order to return to the surface, Psyche must follow similar instructions from the tower, who advises her to pay Charon once more to secure passage back over the river (*transitoque eius fluvio*), after which she should retrace her previous steps to return to the surface. The tower warns her again not to meddle in the affairs of either the dead or the gods, lest she remain in the underworld or face divine punishment. Psyche is still in danger of sabotaging herself should she disregard the advice of the tower, who attempts to restore the proper boundaries between divine, mortal, and dead by describing the proper way through the underworld. The tower's diction (*transitoque eius fluvio*) alludes to Pamphile's instructions to the sponge (*fluvium transeas*), but

these phrases are used for different ends. The witches desire to punish Socrates and Aristomenes, while the tower, by contrast, seeks to help Psyche. In each case, *transeo* marks transgressing a boundary.

Psyche begins her journey through the underworld with a form of *transeo*, following the advice that the tower gave her. She performs the first steps without trouble: *Transitoque per silentium asinario debili et amnica stipe vectori data, neglecto supernatantis mortui desiderio et spretis textricum subdolis precibus et offulae cibo sopita canis horrenda rabie, domum Proserpinae penetrat* (VI.20). Here, *transeo* appears in the context of an ass-driver (*transitoque per silentium asinario*), as well as in a phrase describing a vicious dog, establishing patterns that occur in later stories with similar forms of *transeo*. This compound introduces problems with the boundary between human and animal; although Psyche prevails against both the ass-driver and Cerberus, Lucius *auctor* highlights their threatening aspects in later narratives.

One such instance exhibiting the dangers of blurring boundaries, especially concerning animals, occurs when Tlepolemus deceives the robbers with his story. He describes his escape from Caesar's soldiers, who seek to kill him: *in sequiorem sexum incertatus atque absconditus, asello spicas hordeacias gerenti residens per medias acies infesti militis transabivi. Nam mulierem putantes asinariam concedebat liberos abitus* (VII.8). Tlepolemus disguises himself as both a woman and an ass-driver; under the guise of an *asinaria* he is able to pass through (*transabivi*) the soldiers unharmed. This encounter follows the pattern of Psyche's meeting with the ass-driver in the underworld, since both *asinarii* seek to deceive the people they encounter. Tlepolemus' journey through hostile territory defies traditional gender boundaries, since he effectively disguises himself as a woman in order to escape. This multi-layered disguise hints at his true purpose at the robbers' hideout: rather than join the band of robbers, he instead tricks

them, gaining their trust through his invented story. As a final affront, he escapes by becoming an ass-driver: he puts Charite on Lucius' back and leads them away from the hideout (*imposita dorso meo puella, dirigit gressum ad suam patriam*, VII.12). Much like the underworld figure, Tlepolemus becomes an ass-driver as an act of deception. While the underworld figure fails to trap Psyche, since the tower warned her of his presence, Tlepolemus successfully deceives both the soldiers and the robbers with this disguise.

One of the two instances of *transeo* that appear in the frame narrative also occurs in the context of an ass-driver. After a messenger brings the news that Charite and her husband have been killed, the rustics working for the couple decide to flee. Townspeople in a nearby village inform them that wolves ambush travelers along the road like robbers (*in modum latronum*, VIII.15) at night, so they should travel only during the day: *non laciniatim disperso, sed cuneatim stipato commeatu difficultates illas transabiremus* (VIII.15). The comparison of the threat of wolves to that of robbers, as well as the use of *transabiremus*, recalls the events at the robbers' hideout both thematically and linguistically. The wolves do not attack, though, and Lucius dismisses the danger as completely imaginary (*nequicquam frustra timorem illum satis inanem perfuncti*, VIII.16). However, shortly thereafter, workers whom the convoy pass assume that Lucius and the rustics are robbers themselves, so they send their dogs to attack them.

Both Psyche and Lucius encounter ferocious dogs in their various plights, and two more instances of *transeo* occur in similarly animalistic settings that transgress the boundary between human and animal. When the messenger tells the story of the deaths of Tlepolemus and Charite, he describes the boar hunt that Thrasyllus orchestrates. Thrasyllus lures a boar to the hunting party, and it proves to be too ferocious for the dogs and the net: *Et primum quidem canum procaciores, quae communis contulerant vestigium, genis hac illac iactatis consecutas interfecit;*

dein calcata retiola, qua primos impetus reduxerat, transabiit (VIII.4). The boar immediately kills the hunting dogs and passes through (*transabiit*) the net meant to ensnare him. The net that the boar rips on his way to killing Tlepolemus is a physical representation of the boundary that Thrasyllus himself crosses when he violently pursues Charite,³⁵ who is both married and unwilling. The line between animal and man is called into question when Thrasyllus kills the wounded Tlepolemus, finishing the work that the boar started. Thrasyllus exploits the circumstances out of his own self-interest, caring more about his selfish desires than what is appropriate.

When Lucius lives with the gardener, he encounters a noble who wreaks havoc by means of animals, much like Thrasyllus does. While Lucius and the gardener visit their neighbor, a slave reports to the noble about the death of his sons. The sons had defended a farmer whose land was in jeopardy of being claimed by a greedy nobleman, and the noble furiously sets loose his dogs: *canes pastoricios villaticos feros atque immanes, assuetos abiecta per agros essitare cadaver, praeterea etiam transeuntium viatorum passivis morsibus alumnatos, laxari atque in eorum exitium inhortatos immitti praecepit* (IX.36). The dogs are trained to attack people passing by (*transeuntium*) indiscriminately, and they kill many of the townsfolk. The ones passing by are the victims in this situation.

One final instance of *transeo* combines the themes of deception and transgression. It occurs when Lucius is tormented by the sadistic boy, who neglects his work and then places the blame on Lucius. The boy loads Lucius with wood and puts a flaming coal on his back to set him on fire. Lucius extinguishes himself, but the boy tells his parents that he set himself on fire on purpose: *gregariisque omnibus affirmavit me sponte vicinorum foculos transeuntem, titubanti*

³⁵ See the section about *obeo* for his pursuits using *eo* compounds.

gradu prolapsus, ignem ultroneum accersisse mihi (VII.20). The boy here humanizes Lucius the ass, giving him the capability for rational thought and decisions in his description to his parents. While the boy thinks that his cleverness gets him out of trouble, he is inadvertently revealing Lucius' human traits to his family. Although Lucius, for once, does not get in trouble as a donkey by attempting something he cannot accomplish as an animal, the boy places the blame on him by describing his human quality of making willful decisions.

Lucius *auctor* uses *transeo* in situations depicting a character transgressing a boundary, which often calls into question his or her identity. The boundaries in the novel appear between the divine and humans, as well as between animals and humans. Characters routinely cross these lines, often causing problems. *Transeo* thus allows readers to make linguistic and thematic connections between the various transgressions described by this compound.

VIII. REDEO

In the *Metamorphoses*, Lucius *auctor* highlights the theme of deception through forms of *redeo*, which appears in contexts of magic, particularly within embedded stories. In the frame narrative, *redeo* often appears in situations involving transformation, mostly involving a return to the natural order. The instances in both embedded stories and the frame narrative convey the idea of transgression – similar to how *transeo* functions – particularly in terms of boundaries, human and divine interactions, and breakdown of the family structure.

Redeo appears 30 times in the novel.³⁶ Apuleius follows historical patterns of use of *redeo* in its numerous contexts. Most of these uses are attested in several other second-century

³⁶ Of the 30 uses, 28 function as more than physical movement: 3 uses involve magic, 17 involve deception, 5 uses describe transformation, 2 uses describe death, and 1 use in book 11 describes religious devotion. *Redeo* appears twice at I.14, II.32, III.16, III.17, twice at III.23, III.25, IV.14, IV.18, V.7, V.9, V.10, twice at V.16, V.17, VI.16, VI.17, VI.19, VI.22, VII.7, VII.9, VII.23, IX.23, IX.32, X.34, XI.6, XI.13, XI.16, and XI.25.

AD authors.³⁷ Apuleius' use to describe a return to a former course of conduct (here, Cupid's trickery) is not attested in any other second-century author.³⁸

There is one instance in which *redeo* is used for strictly physical movement. This occurs when Lucius has been purchased by the gardener, and they do their daily work: *Matutino me multis holeribus onustum proximam civitatem deducere consuerat dominus atque ibi venditoribus tradita merce dorsum insidens meum, sic hortum redire* (IX.32). After their mornings at the market, the gardener returns (*redire*) to his house on Lucius' back. Despite not being mistreated or performing difficult labor, Lucius still describes his work as slavery, not content with being a pack animal even for a kind master.

The first use of *redeo* in the novel occurs in the frame narrative and anticipates the next several uses in an embedded story. Lucius returns from dinner at Byrrhena's house: *Sed cum primam plateam vadimus, vento repentino lumen quo nitebamur exstinguitur, ut vix improvidae noctis caligine liberati, digitis pedum detunsis ob lapides, hospitium defessi rediremus* (II.31). He returns (*rediremus*) to Milo's house and sees the wineskins, which he thinks are robbers. This return home instigates the events of the next several sections, including Lucius' trial and his becoming a laughingstock. This event also marks the beginning of his firsthand experience with magic.

Lucius *auctor* uses *redeo* in the embedded stories to foreshadow themes of transformation and magic that appear throughout the frame narrative. This is evident in Photis' story about Pamphile's transformation, in which *redeo* appears in key circumstances. The first

³⁷ Here, Ulpian, Juvenal, Tacitus, Florus, and Statius are cited. See OLD *redeo* 1a: "To come or go back (to a place from which one has set out or to which one is thought of as particularly belonging, return, retire)," 1e: "(transf.) to go back (to a group, party, etc.)," 5a: "To return, revert, be restored (to a former state or condition)," 5b: "to revert, be restored (to a previous form)," 5c: "*ad se ~ire*, to return to one's senses, become oneself again; sim., *ad ingenium*, in *sensus*, etc., *~ire*," 7a: "to return (to a course of conduct, activity, etc.)," and 9a: "(of periods of time) To return, recur."

³⁸ See OLD 5a, b, and c. Authors cited include Naevius, Cicero, and Livy.

instance occurs at the beginning of the story, when Photis describes the young Boeotian whom Pamphile loves. She explains Pamphile's plan: *Hunc iuvenem, cum e balneis rediret ipsa, tonstrinae residentem hesternae die forte conspexit, ac me capillos eius, qui iam caese cultrorum desecti humi iacebant, clanculo praecipit auferre* (III.16). Pamphile sees the youth getting a haircut when she returns (*rediret*) from the baths, and she orders Photis to collect some of his hair. Returning from the baths calls to mind Socrates and Lucius himself, both of whom also become the victims of magic. The emphasis on hair and transformation suggests that the physical state of the body will be an object of focus in the future. Pamphile's return provides the basis for Lucius' misfortunes, since Pamphile devises her scheme – which Photis disrupts and Lucius suffers – on her journey home.

The next use of *redeo* comes after Photis has failed to collect the youth's hair. She comes up with a plan: *Verum cum tristis inde discederem, ne prorsus vacuis manibus redirem, conspicor quendam forficulis attendentem caprinos utres* (III.17). Photis is afraid to return home (*redirem*) empty-handed; she sees someone trimming goatskin bags and decides to collect the hair from the animal skins. Photis' choice to take hair from the goatskin bags, sabotaging Pamphile's spell, anticipates the ointment mix-up that transforms Lucius into a donkey instead of an owl. Photis performs considerable deception at this point in the story.

In addition to magic, emphasis on physicality, and deception, the final use of *redeo* in Photis' narrative occurs in the context of transformation. After Lucius witnesses Pamphile's transformation into an owl, Photis explains the procedure for turning back into a human: *Nam mihi domina singular monstravit quae possunt rursus in facies hominum talis figuras reformare. Nec istud factum putes ulla benivolentia, sed ut ei redeunti medela salubri possem subsistere* (III.23). Photis explains that she knows this magic in order to benefit Pamphile herself; she states

that Pamphile did not teach her this so that Photis herself might transform. When Pamphile returns (*redeunti*) from her nightly adventures, Photis changes her back into a human. This return is in terms of both physical movement back to her house and transformation back into her original shape.

There is another occurrence of *redeo* in an embedded story that signifies deception and transformation. The robber tells his story of their attempts to rob the banker with Thrasyleon disguised as a bear: *Quod enim ex usu foret omnium, me solum resistentem pro domus liminae concta rerum exploraturum sollicito, dum redirent* (IV.18). The robber narrating the tale describes how he will act as a lookout while his comrades rob the house, standing guard until his companions and Thrasyleon return (*redirent*). There are several acts of transgression inherent in these actions: the robbers break into someone's house, plan to hide their loot temporarily in the graves of the dead, and impersonate an animal in order to provide a distraction. Once more, the return functions on the level of both physical motion and appearance, since Thrasyleon's change is planned to be temporary. However, their plans go awry, and Thrasyleon is denied transformation back into a human on his own terms. He becomes a bear permanently and cannot regain his human form.

Lucius *auctor* also uses *redeo* for emotional transformation. *Redeo* appears frequently in the tale of Cupid and Psyche to define the relationship of Psyche and her sisters, transitioning from joyful to deceptive. The first instance occurs when Psyche sees her sisters for the first time since her wedding: *Iam mutuis amplexibus et festinantibus saviis sese perfruuntur, et illae sedatae lacrimae postlimino redeunt prolectante gaudio* (V.7). Psyche's sisters, who had been crying out of grief, embrace her, and their tears return (*redeunt*), this time out of joy. This first use of *redeo* suggests a superficial loving relationship between the sisters. In subsequent uses,

Lucius *auctor* reveals that this relationship is one of greed and jealousy, with the sisters plotting each time they return.

Once the sisters see Cupid's palace, they become jealous of Psyche. They go home and complain about their lesser means: *Quo protinus perpetrato, sorores egregiae domum redeuntes iamque gliscentis invidiae felle flagrant* *multa secum sermonibus mutuis perstrepebant* (V.9). The sisters return (*redeuntes*) to their own homes, dreading their husbands who now seem inferior to Psyche's spouse. As a result of their envy, they vow to destroy Psyche's happiness: *Et nunc quidem concedamus ad maritos, et lares pauperes nostros sed plane sobrios revisamus, diuque cogitationibus pressoribus instructae, ad superbiam poeniendam firmiores redeamus* (V.10). These returns establish a pattern of scheming, since the sisters plot against Psyche during each journey. This begins their transition to wickedness; after having seen Psyche's newfound wealth and happiness, her sisters are incapable of returning to their previous familial state.

After visiting Psyche again, the sisters catch her lying about her husband. They realize that she does not know what he looks like, so they scheme: *Sed dum Zephyri tranquillo spiritu sublimatae domum redeunt, sic secum altercantes: 'Quid, soror, dicimus de tam monstruoso fatuae illius mendacio? . . . Ergo interim ad parentes nostros redeamus et exordio sermonis huius quam concolores fallacias attexamus'* (V.16). The sisters return home (*redeunt, redeamus*) once more, and decide that she must be married to a god. When they visit Psyche again, they convince her that her husband is a monster: *Et multi coloni quique circumsecus venantur et accolae plurimi viderunt eum vespera redeuntem e pastu proximi fluminis vadis innatantem* (V.17). The monster returns (*redeuntem*) home to sleep with Psyche, and the sisters claim that it will eat her once she has given birth. The snake's return signals the final stage of the sisters' deception, since this story convinces Psyche to look at her husband against his wishes. The sisters reveal their

relationship to be one of deception; although they often return home, they do not return to the same state as a happy family that Psyche believes they had been.

Redeo appears repeatedly when Venus sends Psyche into the underworld. The situations in which forms of *redeo* appear are similar, yet the speakers twist the word to different ends. Venus herself reinforces the treacherous undertones that the sisters give to this compound when she first orders Psyche to go into the underworld. She warns Psyche to return quickly: *Sed haud immaturius redito, quia me necesse est indidem delitam theatrum deorum frequentare* (VI.16). Psyche should not return (*redito*) late, since Venus has to attend a council of the gods. She gives Psyche the order to return quickly in a mocking way, since no mortal should be able to return from the underworld.

However, Venus' plans are thwarted by the tower. Psyche attempts to jump off the tower in despair, but it warns her against killing herself: *Nam si spiritus corpore tuo semel fuerit seiugatus, ibis quidem profecto ad imum Tartarum, sed inde nullo pacto redire poteris* (VI.18). The tower emphasizes the permanence of death; if Psyche kills herself, she will never be able to return (*redire*) from the underworld. It offers her another way into the underworld, subverting Venus' plans in order to help Psyche. The tower instructs her how to escape the underworld: *recolens priora vestigia ad istium caelium siderum redies chorum* (VI.19). If she retraces her footsteps, she will return (*redies*) to the world of the living. Psyche's journey to the underworld transgresses the boundary between mortals and the dead, and Venus' meddling adds a layer of divine complication. The tower gives Psyche a way to perform this task without dying in the process. Although Psyche later succumbs to her curiosity, she returns from the underworld unharmed.

While Psyche performs this task for Venus, Cupid seeks to help her. He tries to end the strife with Venus: *Interea Cupido amore nimio peresus et aegra facie matris suae repentiam sobrietatem pertimescens, ad armillum redit, alisque pernicious caeli penetrato vertice, magno Iovi supplicat suamque causam probat* (VI.22). He departs to Olympus, returning to his old tricks (*ad armillum redit*) in an attempt to persuade Jupiter to help him. While Venus mocks Psyche, thinking that she would not return from the underworld, the tower provides her a way to come back to the mortal world. Cupid provides a return to their previous married state, but it is a step forward rather than a reversion. Each has transformed: Psyche becomes immortal, and Cupid is reformed of his trickster ways through marriage. Jupiter validates their marriage in the eyes of the gods, solving what Venus views as a transgression of the relationship between mortals and gods. Despite the frequent physical returns that each character makes, they cannot go back to their previous identities; both Cupid and Psyche, as well as her sisters, are permanently transformed by the end of the story.

There are several other occurrences of *redeo* in circumstances of deception in the frame narrative. This function first occurs when Tlepolemus infiltrates the robbers' hideout to rescue Charite. He attempts to convince the robbers not to kill Charite and Lucius: *Sed prius fiduciam vestri causa sollicito mihi tribuite, cum praesertim vobis, si sententia haec mea displicuerit, liceat rursus ad asinum redire* (VII.9). He suggests an alternative to killing them both, but he states that if they are displeased with his plan, they can return (*redire*) to their original plan. If his persuasion fails, his life is also at risk; his superficial promise that the robbers can return to their original plan is calculated to put them at ease, so that they will not feel threatened by a new leader. In this way, he successfully convinces the robbers to refrain from killing Charite, allowing them to escape on Lucius' back. There is also irony in Tlepolemus' claim that they can

return to the ass (*ad asinum*), referencing Lucius' failed attempts at transforming back into a human.

Redeo appears in another instance of deception when Lucius hears the baker's story. The baker's wife has a secret lover, and she invites him over while her husband dines with a friend: *Sed ut primum occursoriam potionem et incohatum gustum extremis labiis contingebat adulescens, multo celerius opinione rediens maritus adventat* (IX.23). The baker returns (*rediens*) unexpectedly early, and he then tells a story about how his dinner host's wife committed adultery. Deception by the baker's wife in the frame narrative echoes the treachery of the host's wife, but the results differ. The baker convinces his host's wife to live elsewhere, preventing any acts of revenge. However, when confronted with the same situation, the baker meets a worse fate. When he discovers his own wife committing adultery, he kicks her out of the house. She seeks revenge through a witch, and he dies as a result. The situation is exacerbated by magic, a theme foreshadowed by Photis' earlier meddling.

One final use of *redeo* concerning deception is in book 10. While Lucius grazes, he watches a performance of myths featuring actors dressed up as deities. The actors playing Juno and Minerva depart: *Postquam finitum est illud Paridis iudicium, Iuno quidem cum Minerva tristes et iratis similes e scaena redeunt, indignationem repulsae gestibus professae* (X.34). In this scenario, actors play goddesses, once more blurring the boundary between human and divine. When they leave (*redeunt*) the stage, Lucius watches the Olympian gods – his system of belief – depart. This moment comes shortly before Lucius himself runs away, praying to whatever god will hear him. The departure of the Olympian gods, represented by actors in costume, anticipates Lucius' conversion to a different religion and signifies the departure of his former life so that he can become a devotee of Isis.

In addition to deception, *redeo* also appears frequently in the context of physical transformation, providing a contrast between Lucius' former life and his experiences as an ass. The first occurrence is when a rustic suggests that he should castrate Lucius: *petitis e domo ferramentis huic curae praeparatis, ad vos actutum redire trucumque amatorem istum atque insuavem dissitis femoribus emasculare et quovis vervece mitiorem efficere* (VII.23). The rustic states that he will return (*redire*) with appropriate tools for the job so that he can transform Lucius from male to neutered. This transformation is irrevocable; Lucius retains the hope that he will regain his human form, but he acknowledges that this castration would be permanent.³⁹

The next occurrences of *redeo* in the context of transformation appear in book 11 during and after Lucius' conversion. When Lucius first sees Isis, she speaks to him: *Nec iniurium cuius beneficio redieris ad homines, ei totum debere quod vives* (XI.6). She requests his devotion in exchange for returning (*redieris*) him to human form, and he obliges. He attends the festival in her honor, eating a wreath of roses held out by a priest. As soon as he eats the roses, he transforms back into a human: *dentes saxei redeunt ad humanam minutiem, et, quae me potissimum crucibat ante, cauda nusquam* (XI.13). His teeth return (*redeunt*) to those of a human, and his tail disappears. He transforms not only physically but also perhaps spiritually; his epiphany inspires him to attribute his cause of transformation to Isis herself, even though the catalyst for his transformation is still a rose. This final transformation, from donkey to human to Isis devotee, heralds his new life of initiations and religious practices.

Finally, *redeo* describes Lucius' religious devotion. He has just transformed and takes part in the procession to Isis: *Quae postquam cursus spatium prospectum sui nobis incertat, sacrorum geruli, sumptis rursum quae quisque detulerant, alacres ad fanum reditum capessunt*

³⁹ See section III on *obeo* for more information.

simili structu pompae decori (XI.16). The procession returns (*reditum*) to the temple, where Lucius will begin his first initiation to the cult of Isis. This movement to the temple signifies a transition from his past misadventures to a future as a devotee. He prays to Isis to thank her for her blessings: *Tibi respondent sidera, redeunt tempora, gaudent numina, serviunt elementa* (XI.25). He attributes the workings of nature to Isis, claiming that the seasons return (*redeunt*) at her command. He acknowledges Isis' control over the world, and his devotion to her completes his physical transformation.

Redeo often conveys a sense of transgression, deception, and metamorphosis, particularly within the embedded stories. In the frame narrative, *redeo* highlights Lucius' physical attributes as both a human and a donkey, culminating in his transformation to a devotee of Isis. The final use defines his religious devotion, demonstrating the physical and mental changes that he has undergone in the course of the novel.

IX. *INTEREO*

Intereo appears 6 times in the novel, most of which refer to literal, rather than metaphorical, death.⁴⁰ Apuleius follows historical patterns of use for *intereo*. Its use in situations involving death occurs in many early authors, as well as other second-century AD authors like Tacitus,⁴¹ but no other author later than Plautus uses this compound to refer to physical motion.⁴²

Although *intereo* is used infrequently in the *Metamorphoses*, one significant use blurs the line between life and death. This instance occurs while Tlepolemus is telling his story to the robbers. He describes how his previous band of robbers was outlawed by Caesar: *Denique noluit*

⁴⁰ Of the 6 uses, 4 occurrences describe literal death (2 of which occur in contexts of magic), 1 use describes the destruction of a physical object, and 1 use occurs in a mythological allusion. *Intereo* appears at I.4, III.14, V.27, VII.7, VII.28, and IX.37.

⁴¹ See OLD *intereo* 1a: "(of living things) To die, perish, be killed."

⁴² See TLL *intereo* II *hyperbolice* –ii *vox desperantis (usu comoediae proprio, praeterea ENN., TIB.):* PLAUT. Amph. 299 oppido –ii.

esse Caesar Haemi latronis collegium, et confestim interivit: tantum potest nutus etiam magni principis (VII.8). Although his statement that the band of robbers went away (*interivit*) is initially ambiguous, he clarifies in the next phrase, stating that his comrades were cut down by soldiers (*tota denique factione militarium vexillationum indagatu confecta atque concise*, VII.7). Another use of *intereo* occurs later in the same book, when Lucius is mistaken for another donkey and beaten as a result. He describes the severity of his punishment: *Qua caecitate atque foetore tandem fugata est a me perniciēs; ceterum titione delirantis Althaeae Meleager asinus interisset* (VII.28). Lucius *auctor* references a myth in order to emphasize how close Lucius *actor* was to dying (*interisset*) from such a vicious beating. The remaining uses of *intereo* occur in situations of actual death.

While Apuleius does not use *intereo* frequently, its occurrences follow patterns established by other *eo* compounds. *Intereo* crosses the boundary between life and death, and the transgression is often permanent.

X. PEREO

Lucius *auctor* uses *pereo* most notably in embedded stories. While this verb can carry a literal meaning of dying, Lucius *auctor* often uses it to mean death in a metaphorical sense. The uses of *pereo* often depict someone following his or her own nature and characterization, even if this leads to death. Thrasykleon remains loyal to his friends, choosing to play his part as a bear until death rather than betraying their plot in order to save his own life. While Psyche demonstrates obedience to the gods, the townsfolk continuously give her sacrilegious compliments, comparing her beauty to that of Venus herself. As a result, even though Psyche herself has not done wrong, Venus seeks to punish her harshly for her insolence in simply being beautiful and, later, as revenge for marrying a god. Finally, the stepmother feels wholly

inappropriate love, and she destroys herself and her family by acting on this desire. *Pereo* often indicates a one-way metamorphosis: there is no way to change back.

Pereo appears 12 times in the novel, and most uses describe literal death or metaphorical death from love.⁴³ Apuleius follows historical patterns of use for *pereo*. Its uses to describe both physical and metaphorical death, especially because of love, are attested notably in Plautus, as well as several second-century authors besides Apuleius. The OLD cites Tacitus, Suetonius, Gracchus, Juvenal, and Ulpian.⁴⁴

The first two uses of *pereo* define the word as describing both physical and metaphorical death. The story of Thrasyleon as a bear ends with both his death and his legacy: *[N]emo quisquam fuerit ausus, quamvis iacentem, bestiam vel digito contingere, nisi tandem pigre ac timide quidam lanius paulo fidentior, utero bestiae resecto, ursae magnificum despoliavit latronem. Sic etiam Thrasyleon nobis perivit, sed a gloria non perivit* (IV.21). Here, this verb carries both meanings of physical death (*nobis perivit*) and metaphorical loss (*a gloria non perivit*). His legacy lives on through the robbers' (and then through Lucius') story, immortalizing Thrasyleon in memory. His reputation and character persevere through the details that the robbers provide; despite his rapidly-approaching death at the hands of dogs, Thrasyleon does not betray the robbers in order to save his own life.

⁴³ Of the 12 uses, 10 describe more than physical movement: 2 uses describe metaphorical destruction, 3 uses describe metaphorical death because of love, and 5 uses describe literal death. *Pereo* appears twice at II.10, twice at IV.21, IV.25, IV.34, V.15, VI.14, VI.21, VII.24, IX.25, and X.3.

⁴⁴ See OLD *pereo* 1b: "(of wealth, qualities, etc.) to be lost, disappear (often w. dat. of disadvantage)," 3a: "(of persons) To perish, die," 3c: "(hyperb.) to be dead with pain, discomfort, or sim.," and 4a: "(hyperb.) To pine away, die (from an emotion); (spec.) to be madly in love (w. abl. or acc. of person loved)." For attestations of physical death, see TLL *pereo* CAPUT PRIUS: *de animantibus*: I usu strictore de eis, qui –eunt ita: A ut omnino esse desinant: 1 de hominibus. For metaphorical death, particularly in terms of love, see TLL *pereo* CAPUT PRIUS: *de animantibus*: II usu laxiore vel hyperbolice: D exempla varia; –eunt, qui: 2 animo laborant. For qualities and characteristics that are lost, see TLL *pereo* CAPUT ALTERUM: *de rebus, quae –eunt ita*: I ut omnino deleantur, non iam exsistant: B –eunt incorporea.

Pereo occurs in similar contexts twice in the Cupid and Psyche story. Each instance involves Psyche's characteristics, both physical and mental, that almost lead to her destruction. The first instance occurs when the oracle has decreed that Psyche will enter into a fatal marriage as a result of her beauty: *Iam sentio, iam video solo me nomine Veneris perisse* (IV.34). Although she feels certain that she is dooming herself to death, Psyche obeys the divine oracle. Psyche's reference to her own destruction proves to be accurate when Venus violently pursues her. The next occurrence of *pereo* also involves Psyche and comes about as a result of her own *curiositas*. Cupid chastises Psyche for opening the box: *Et 'Ecce' inquit 'rursum perieras, misella, simili curiositate'* (VI.21). The near-fatal effects of this *curiositas* remind the reader of Lucius, whose similar nature often gets him into trouble. Lucius, however, has the opportunity to change back through his own actions; Psyche requires divine intervention to return from death.

One final use of *pereo* occurs in the embedded story about the incestuous stepmother. She confesses her love to her stepson: *Erge miserere tua causa pereuntis, nec te religio patris omnino deterreat, cui morituram prorsus servabis uxorem* (X.3). She is concerned with the reputation of her stepson rather than her own, alleging that he should not feel guilty for loving her to ease her pain. Nevertheless, the son remains true to his character, and the stepmother poisons him because of his refusal. Her metaphorical death through love (*pereuntis*) turns into murder at his refusal, and she mars his character by stating that he had tried to seduce her. *Pereo* occurring in such physical and metaphorical deaths denotes permanent metamorphoses, since the characters in question have no way to return.

XI. INTROEO

Lucius *auctor* describes the visual with forms of *introeo*. Its uses within the *Metamorphoses* define what outsiders see when looking into worlds within the embedded stories. Two uses occur in ekphrases while a third is in the context of Psyche's descent to the underworld. These instances of *introeo* all relate to the divine, and each has an element of transgression: the viewer and Psyche cannot fully experience what he or she sees, since it is not part of the human realm. This is similar to how readers experience the story of the *Metamorphoses* since the audience cannot physically experience what the *actor* undergoes.

Introeo appears 5 times in the novel.⁴⁵ Apuleius follows historical patterns of use for *introeo*. For *introeo* to mean literal movement, the OLD and the TLL cite Plautus as well as several second-century authors.⁴⁶ Apuleius' use of this verb to transition into an ekphrasis is not attested elsewhere; the OLD and TLL both mention *introeo* used in the context of the stage⁴⁷ but not in terms of observing physical works of art.

The first use of *introeo* occurs when Lucius sees the statue of Diana and Actaeon. Lucius *auctor* narrates an extended ekphrasis, describing what a viewer would see: *Ecce lapis Parius in Dianam factus tenet libraram totius loci medietatem, signum perfecte luculentum, veste reflatum, procursu vegetum, introeuntibus obvium et maiestate numinis venerabile* (II.4). Lucius describes the scene as it appears to someone entering the room (*introeuntibus*), and he later addresses a second-person audience viewing the statue (*putabis, putes, aspexeris, credes*, II.4). Lucius *auctor*

⁴⁵ Of the 5 uses, 3 describe more than simple physical movement: 2 uses occur in ekphrases to describe the viewers of the artwork, and 1 use describes transgression. *Introeo* appears at II.4, twice at V.1, VI.19, and IX.5.

⁴⁶ The OLD cites Gracchus, Tacitus, and Ulpian. See OLD *introeo* 1a: "To go inside, enter." The TLL cites Gellius and Tacitus. See TLL *introeo* i.q. *intrare, ingredi*: I *generalia*: A *in universum*: 1 *intransitive*: a *nude (pendet inf. l. 30.49): subi. sunt: α animantes*. Also see TLL *introeo* i.q. *intrare, ingredi*: I *generalia*: A *in universum*: 1 *intransitive*: b *indicator: α quo?: I per praepp.: B ad*.

⁴⁷ See OLD *introeo* 1c: "to come on to the stage." Also see TLL *introeo* i.q. *intrare, ingredi*: I *generalia*: B *peculiariter: 2 de scaenicis*.

invites direct audience participation with the work, describing the statue in terms of not what Lucius *actor* sees but rather what a reader would experience.⁴⁸ This experience is told through Lucius' perspective as he examines different aspects of the statue in turn. The reader still encounters the statue through the text itself, regardless of how Lucius portrays the scene; this calls into question how the reader experiences the text of the novel as a whole. Regardless of how the reader approaches the text, Lucius *auctor* guides audience expectations and experiences through Lucius *actor*, shaping the interpretation of the text through the details he chooses to give.

The second use of *introeo* also occurs in an ekphrasis. The old woman telling the story of Cupid and Psyche describes Cupid's palace: *Nam summa laquearia citro et ebore curiose cavata subeunt aureae columnae; parietes omnes argento caelamine conteguntur, haediis et id genus pecudibus occurrentibus ob os introeuntium* (V.1). As in Byrrhena's house, the narrator describes how someone walking into the room would see the art, in this case the sumptuous decorations inside of Cupid's palace. The vocabulary in this ekphrasis alludes to the description of Byrrhena's house: there are columns (*columnis* II.4, *columnae* V.1) and works of art made from stone (*lapis* II.4, *lapide* V.1), the materials glisten (*[s]plendet* II.4, *splendore* V.1), and gods and their handiwork are central (*dae* II.4, *dei* V.1). While the viewers coming in (*introeuntium*) are undefined in this sentence, there are second-person verbs and pronouns in the rest of the passage (*scies, videre te*, V.1), once more drawing the readers into the scene. These second-person identifiers also call into question what the readers actually picture, as there are multiple levels of perspective, including the old woman as well as Lucius *actor* and *auctor*, that color the narrative.

⁴⁸ For an in-depth criticism of this scene, see Slater (1998).

Thematically, the description of Cupid's palace initially seems to be similar to the statue ekphrasis in terms of the detailed descriptions of craftsmanship. However, the scene of Diana and Actaeon hints at the key themes of the story of Cupid and Psyche. Actaeon is captured in the moment of transgression, having looked upon a goddess. He is mid-transformation, watching Diana escape. Psyche's fate is similar: she, a mortal, secretly looks at her divine husband and receives harsh punishment as a result. Although she herself does not transform physically, as Actaeon does, appearance remains critical, since her sisters convince her that her husband is actually a snake-like monster. Actaeon's divine punishment anticipates the result of Psyche's transgression when she gazes upon Cupid.

A third use of *introeo* also occurs in the story of Cupid and Psyche. The tower advises Psyche about how to bypass Cerberus in the underworld: *Hunc offrenatum unius offulae praeda facile praeteribis ad ipsamque protinus Proserpinam introibis, quae te comiter excipiet ac benigne, ut et molliter assidere et prandium opipare suadeat sumere* (VI.19). This passage, like the others containing *introeo*, concern an outsider's perspective of a situation in which she does not belong. Rather than a lifelike statue depicting a mythological event or the palace of a god, however, the viewer here encounters the underworld, a place which mortals cannot experience. While the ekphrases emphasize visual details, this passage describes customs that must be obeyed in order for a mortal to escape from the underworld unharmed. This too is a transgression, like looking upon the divine, since Psyche should not be able to leave the underworld as a mortal.

In each of these cases, *introeo*, despite denoting motion into a place, is used to describe spaces that should not be entered. Each use occurs in the context of a transgression, depicting sights not meant for mortal eyes, and each setting has dire consequences for the viewers.

However, each instance of transgression has similarities to Lucius's conversion, since mortals cannot experience the sublime while remaining unchanged. He first encounters Isis near the sea, as Actaeon saw Diana in a pool; although Lucius does not take Isis by surprise, he still looks upon the divine and is unable to describe what he sees in a way that makes sense to mortals. Psyche is similarly affected by seeing Cupid's divine form: her first instinct is to kill herself, as she cannot handle having seen the body of a god. Lucius must undergo a series of rituals and practices in order to initiate herself, much like the customs that Psyche must observe in order to navigate the underworld successfully. Lucius *auctor* foreshadows at his own experience with the divine through the details he chooses to give the reader in each of these passages.

XII. *PRODEO*

Prodeo appears in situations in which a character conceals his identity, whether to deceive others or to protect himself. These uses occur in the narratives of Aristophanes and Lucius himself, both of whom fear for the consequences if they are discovered. Lucius expands on this fear by reinterpreting Pegasus, whom he argues is spurred on by fear for his life rather than by eagerness to serve the gods. The robbers and cult members disguise themselves in order to steal money, but these plans are thwarted by animals and people who see through their false identities. *Prodeo* thus deals with a central theme of the novel, physical appearance versus actual identity.

Prodeo appears a total of 6 times in the *Metamorphoses*.⁴⁹ Apuleius follows historical patterns of use for *prodeo*, but few other second-century authors use this compound. The TLL cites Gellius and Petronius for *prodeo* used for physical movement,⁵⁰ and both the TLL and the

⁴⁹ All of these uses denote more than physical movement. Each use differentiates appearance from reality, often in terms of outward transformation. *Prodeo* appears at I.12, III.39, VIII.27, IX.9, XI.11, and XI.22.

⁵⁰ See TLL *prodeo* I *respicitur motus corporalis*: A *potius cum respect exeundi, emergendi, in conspectum veniendi*: 1 –*unt animantes*: a *strictius*.

OLD cite Plautus.⁵¹ For *prodeo* used to describe physical appearance, no other second-century author is cited; however, Plautus uses this form frequently.⁵² For *prodeo* to describe ancestry, no other second-century author is attested.⁵³

Prodeo is used in a simile describing appearance in both an embedded story and the frame narrative. It first appears in Aristomenes' story when he describes his reaction to the arrival of the witches at the inn: *Tunc ego sensi naturalitus quosdam affectus in contrarium provenire. Nam ut lacrimae saepiculae de gaudio prodeunt, ita et in illo nimio pavore risum nequivi continere, de Aristomene testudo factus* (I.12). When the witches burst through the door, Aristomenes' cot overturns and traps him underneath it, in effect transforming him into a tortoise. He laughs at his ridiculous situation and transformation. He compares tears unexpectedly coming (*prodeunt*) from joy to his instinct to laugh despite his fright, highlighting both the absurdity of his situation as well as the terror he experiences when the witches violently enter. Through these comparisons, Aristomenes distinguishes his appearance, a laughing tortoise, from his reality, a frightened man trapped under furniture, describing a visual metamorphosis and emphasizing that the audience should not take details, or even the text itself, at face value.

Lucius *actor* makes a similar comparison during one of his misadventures as a donkey. When he travels with the rustics after Charite's death, Lucius moves quickly out of fear of being attacked: *Sed illa pernicitas non erat alacritatis meae, sed formidinis indicium. Denique mecum ipse reputabam Pegasum inclutum illum metu magis volacitum fuisse ac per hoc merito*

⁵¹ See OLD *prodeo* 1a: "To come or go forward, proceed, come forth."

⁵² See TLL *prodeo* II *a motu corporali transfertur ad ea: A quae vario modo apparent, exoriuntur, ad cognitionem vel in usum veniunt sim: 1 quaelibet exempla: b –unt animantes (sc. homines vel animi eorum).* Also see OLD *prodeo* 2a: "in conspectum, in publicum ~ire, To appear, show oneself in public" and 2b: "(w. pred. noun, adv., etc.) to appear in public, show oneself (in a particular fashion)."

⁵³ See TLL *prodeo* I *respicitur motus corporalis: A potius cum respectu exeundi, emergendi, in conspectum veniendi: 1 –unt animantes: b laxius –ire dicuntur: a qui proveniunt e genere, stirpe, vel e patria, ordine quodam.* Also see OLD *prodeo* 6a: "To come into existence, issue, be produced."

pinnatum proditum, dum in altum et adusque caelum sussilit ac resultat, formidans scilicet igniferae morsum Chimaerae (VIII.16). Lucius reinterprets the description of Pegasus as appearing (*proditum*) quick and winged; he suggests that Pegasus was motivated by fear rather than by eagerness. Lucius justifies his own fear and offers an alternative reading for the mythology of Pegasus, using his experience as an animal to describe the horse's thoughts and motivations. This in turn provides multiple perspectives for this escape, since Lucius *auctor* describes both what the rustics see and what Lucius feels.

Two other uses of *prodeo* concern appearance and identity in both an embedded story and the frame narrative. One use occurs when the robber tells the story of disguising Thrasyleon as a bear in order to steal from Demochares. They put their plan into action by deceiving one of Demochares' friends: *Sciscitati nomen cuiusdam Nicanoris, qui genere Thracio proditus ius amicitiae summum cum illo Demochare colebat, litteras affingimus, ut venationis suae primitias bonus amicus videretur ornando muneri dedicasse* (IV.16). The robber describes Nicanor as born from (*proditus*) Thracian ancestry. The robbers then assume his identity and forge a letter from him to Demochares so that he will accept Thrasyleon disguised as a bear without question. In this instance, there are multiple layers of disguise and reality, from pretending to be a Thracian noble to dressing up as a bear. Thrasyleon will fight for his life, much like Aristomenes and Lucius must defend themselves from the threats of witches and ambushes.

Lucius employs *prodeo* in terms of his own appearance and transformation shortly after he becomes a donkey. After he has been kidnapped from Milo's house by the robbers, he sees a garden full of roses and almost takes this opportunity to transform back into a human: *His inhians et spe salutis alacer ac laetus propius accessi, dumque iam labiis undantibus affecto, consilium me subit longe salubrious, ne, si rursum asino remoto prodirem in Lucium, evidens*

exitium inter manus latronum offenderem vel artis magicae suspicionem vel indicia future criminatione (III.29). Lucius does not regain his human form out of fear that the robbers will accuse him either of witchcraft or of incriminating them. Lucius does not think of himself as a donkey; he imagines that the donkey is an outer layer that can be removed (*asino remoto*) so that he might transform back into Lucius (*prodirem in Lucium*). He is motivated by fear, since he dreads the potential consequences of transforming in front of witnesses. Much like the previous examples, he differentiates between his appearance and his actual identity, even though this distinction becomes blurred the longer that he remains an ass.

Two more uses of *prodeo* also define appearance and reality. The members of the sex cult that purchases Lucius disguise the reality of the cult through costumes and false prophecies. They wear elaborate disguises: *Die sequenti variis coloribus indusiati et deformiter quisque formati, facie caenoso pigmento delita et oculis obunctis graphice prodeunt, mitellis et crocotis et carbasinis et bombycinis iniecti* (VIII.27). They set out (*prodeunt*) after thoroughly concealing their identities in order to swindle people in their travels. This use of *prodeo* establishes the cult members' perspectives and motivations, like those of the robbers, since they are driven by greed rather than fear. After Lucius exposes the cult's sex acts in one village, the cult members escape to another. They grow tired of interpreting false oracles, so they set out once more: *Sed assiduis interrogationibus argumenti satietate iam defecti, rursum ad viam prodeunt* (IX.9). Before they can set up their business, though, soldiers confront the cult members and accuse them of robbing temples. While the cult keeps up their disguise, the villagers see through their act, and they are punished for their deception.

In each use of *prodeo*, Lucius *auctor* highlights the difference between a character's physical appearance and the reality of his situation. This is a pervasive theme of the novel, most

notably in terms of Lucius himself. This compound's repetition and use in similar circumstances regularly remind the reader that outward appearance often conceals the truth. While this does not always occur in terms of physical metamorphosis, the act of putting on a disguise is inherently transformative.

XIII. *SUBEO*

In the *Metamorphoses*, forms of *subeo* occur in situations that involve changes in status and appearance, describing disguises, thoughts, and legal scenarios. The situations of disguise feature a character becoming something that he is not, similar to how previous compounds like *prodeo* have functioned. Additionally, *subeo* frequently describes the overwhelming thoughts that occur to Lucius, particularly that Fortune dislikes him. Finally, the legal uses occur in both the frame narrative and embedded stories, appearing in book 11 with a slightly different connotation. These uses of *subeo* often provide a point of comparison between Lucius and the characters in embedded stories. More often than not, the verb carries negative connotations, particularly in its legal contexts. However, when it appears in book 11, it occurs on a note that is more positive than its previous uses. This subversion of its previous pattern reinforces the fundamental shifts in the character of Lucius that occur when he converts.

Subeo appears 19 times in the novel.⁵⁴ Apuleius follows historical patterns of use for *subeo*, many of which occur in other second-century authors. The OLD cites Tacitus, Juvenal, and Suetonius for *subeo* as literal movement⁵⁵ and in terms of undergoing hardship;⁵⁶ Tacitus,

⁵⁴ All of the appearances denote more than physical movement: 2 uses appear in ekphrases, 4 uses describe physical disguises, 5 uses describe thoughts occurring, and 8 describe legal scenarios (notably undertaking religious duties in book 11). A word search using Perseus turns up 29 uses, but 10 of these are variants of the adverb *subito*. *Subeo* appears at I.4, II.17, III.29, IV.11, IV.14, twice at IV.15, V.1, VI.3, VI.6, VI.7, VII.2, VII.4, VII.10, VII.15, IX.41, XI.15, XI.21, and XI.30.

⁵⁵ See OLD *subeo* 2a: "To place oneself or be placed under so as to support, sustain, carry, etc."

⁵⁶ See OLD *subeo* 4: "To undergo, endure (misfortune, hardship, etc.)."

Pliny, and Ulpian for *subeo* as taking on duties;⁵⁷ and Juvenal, Gellius, and Tacitus for *subeo* in terms of thoughts and feelings.⁵⁸ There are no other second-century authors who use this compound for undergoing a transformation or putting on a disguise; the few uses that are attested occur in first-century authors.⁵⁹ The OLD does not mention *subeo* used in any legal contexts, including charging with a crime, facing punishment, or making judgments.

There are two uses of *subeo* that occur in the context of ekphrastic descriptions in the story of Cupid and Psyche. In each instance, the verb is used literally, describing something that goes under something else. The first instance describes the columns in Cupid's palace: *Nam summa laquearia citro et ebore curiose cavata subeunt aureae columnae* (V.1). In this case, the golden columns support (*subeunt*) the coffered ceiling of the palace. Similarly, the next use occurs in the description of Venus' chariot. She orders that her doves be yoked to the chariot: *De multis, quae circa cubiculum dominae stabulant, procedunt quattuor candidae columbae, et hilaris incessibus picta colla torquentes iugum gemmeum subeunt, susceptaque domina laetae subvolant* (VI.6). The doves go under (*subeunt*) the yoke, happy to ferry their mistress.

All other uses of *subeo* connote more than strictly physical movement. The context of disguise first occurs in the robber's story about Thrasyleon. He describes the robbers' plans: *ut unus e numero nostro, non qui corporis adeo, sed animi robore ceteris antistaret, atque is in primis voluntarius, pelle illa contectus ursae subiret effigiem* (IV.14). The robber narrator defines the one who will undergo (*subiret*) the transformation into a bear as the most courageous and the strongest of their companions. Thrasyleon volunteers: *Quorum prae ceteris Thrasyleon*

⁵⁷ See OLD *subeo* 7b: "to take on (tasks, responsibilities, etc.)."

⁵⁸ See OLD *subeo* 11: "(of ideas, emotions, sensations, etc.) To steal in on, come over (a person, his mind, etc.)," 12a: "(of a mental image, object of thought, etc.) To suggest itself (to a person, his mind, etc.)," and 12b: "(w. inf., acc. and inf., or indir. qu.)."

⁵⁹ See OLD 3: "To assume (an outward form, character, etc.)." Valerius Flaccus and Quintilian are cited.

factionis optione delectus ancipitis machinae subivit aleam, iamque habili corio et mollitie tractabili vultu sereno sese recondit (IV.15). He chooses to undertake (*subivit*) this plan, and the narrator emphasizes that his choice is key in this adventure. Finally, after sewing Thrasyleon into the bear pelt, the robbers finish the costume by putting the bear's head on him: *Ad ipsum confinium gulae, qua cervix bestiae fuerat exsecta, Thrasyleonis caput subire cogimus, parvisque respiratui circa nares et oculos datis foraminibus, fortissimum socium nostrum prorsus bestiam factum inmittimus caveae modico praedestinatae pretio* (IV.15). They force Thrasyleon's head to go through (*subire*) the bear's neck, and the narrator notes that their companion had as a result been turned into a beast, undergoing a complete transformation (*prorsus bestiam factum*).

This narrative becomes particularly resonant when compared to Lucius' own transformation. The robber stresses Thrasyleon's choice in the matter; he remains cheerful throughout the process of being sewn into a bear pelt, and he enters the cage eagerly to set the plan in motion (*constanti vigore*, IV.15). The robber states that the act of physically putting on this disguise effectively transforms Thrasyleon. Indeed, the latter keeps up his bear act up to his death, playing his role to save his companions rather than escaping to save himself.

Lucius, however, shares none of the praiseworthy qualities of Thrasyleon. He is neither courageous nor strong, and he finds himself unsuited to life as a pack animal. Although he too transforms of his own volition, his motivating quality is *curiositas*. While Thrasyleon merely puts on a pelt as a disguise, he is able to fool both humans and other animals. He devotes himself to his role, foregoing his *humanitas* and fighting to the death to save his friends. On the contrary, Lucius, despite having completely transformed, does not play his role convincingly. The contrast between the two is striking, especially since Lucius is reluctant to behave like a pack animal. He pretends to be a burden, then panics when his owners decide to kill, castrate, or sell him as a

result. The robber's description of Thrasyleon highlights Lucius' ineptitude, since he cannot compare to a man merely pretending to be an animal.

In addition to the context of disguises, *subeo* also appears in terms of Lucius' thoughts. Soon after he transforms and is kidnapped by the robbers, he comes upon roses. He is about to eat them when he realizes that this might not be a good idea: *consilium me subit longe salubrius, ne, si rursum asino remoto prodirem in Lucium, evidens exitium inter manus latronum offenderem vel artis magicae suspicionem vel indicia future criminatione* (III.29). It occurs (*subit*) to Lucius that he might be accused of witchcraft if he changes physical form (*prodirem*) in front of other people; additionally, the robbers might react poorly out of fear that he will reveal their identities as bandits. *Subeo* and *prodeo* here emphasize change in terms of both physical appearance and internal identity, emphasizing the theme of appearance versus reality. As a result, he does not eat the roses, dooming himself unknowingly – although he thinks it is safer (*salubrius*) – to a year of being an ass.

Lucius *auctor* later uses *subeo* in a similar context. Lucius rescues Charite, and he anticipates what rewards he might receive: *nacntaque libertate veris initio pratis herbantibus rosas utique repertus aliquas. Subibat me tamen illa etiam sequens cogitation, quod tantis actis gratis honoribusque plurimis asino meo tributis, humana facie recepta multo tanta pluribus beneficiis honestarer* (VII.15). Rather than directly encountering roses, as in the previous use, Lucius imagines that there will be roses nearby in the spring. It also occurs (*subibat*) to him that he will receive many more rewards when he returns to his human form. The thought is a hopeful one; rather than resigning himself to his fate, as he did with the robbers, he rejoices at his good fortune, assuming that he will transform back into a human soon.

There are multiple instances of *subeo* in which Lucius is more pessimistic about his fate. Lucius learns that agents of the magistrates are searching for him as the perpetrator of the crimes against Milo. He bemoans this knowledge: *Haec eo narrante, veteris Fortunae et illius beati Lucii praesentisque aerumnae et infelicitis asini facta comparatione, medullitus ingemebam, subibatque me non de nihilo veteris preicaeque doctinae viros finxisse ac pronuntiasse caecam et prorsus exoculatam esse Fortunam* (VII.2). The thought occurs (*subibat*) to him that Fortune is represented correctly as blind and unfeeling. As he thinks about how his luck has changed, he is caught up in speculation about the future until he remembers his present situation: *Talibus cogitationibus fluctuantem subit me illa cura potior, qua statuto consilio latronum manibus virginis decretam me victimam recordabar* (VII.4). His impending death occurs (*subit*) to him, interrupting his panicked thoughts about his inability to defend his honor.

Lucius continues to blame Fortune for his bad luck. Lucius *auctor* prefaces Lucius *actor*'s actions by stating that cleverness cannot overcome Fortune if she disapproves (IX.1). He describes his escape from death, running away: *Nec dubio me lanceis illis vel venabulis, immo vero et bipennibus, quae facile famuli sumministraverant, membratim compilassent, ni, respecto subiti periculi turbine, cubiculum in quo mei domini devertebant protinus irrupissem* (IX.2). He takes advantage of the approaching (*subiti*) whirlwind of peril to flee to safety. He attributes his escape to luck (*solitariae fortunae munus amplexus*, IX.2); however, Lucius *auctor*'s musings about Fortune at the beginning of the book undercut Lucius *actor*'s joy. The form of *subeo* suggests that this good luck will not last for Lucius *actor*, since previous uses of this compound have occurred in bad situations.

The appearances of forms of *subeo* in legal contexts also demonstrate Lucius' pessimism. *Subeo* appears in this context in the tale of Cupid and Psyche. After Cupid has abandoned

Psyche, she seeks aid from Ceres, who is reluctant to offer help: *Tuis quidem lacrimosis precibus et commeveor et opitulati cupio, sed cognatae meae, cum qua etiam foedus antiquum amicitiae colo, bonae praeterrea feminae malam gratiam subire nequeo* (VI.3). Ceres explains that she does not want Venus, whom she thinks is a good woman, to have (*subire*) bad feelings towards her. While this is not a strictly legal context, it introduces the idea of a relationship based on negativity, as well as the potentially bad consequences of such a relationship.

Lucius *auctor* reinforces this idea of negativity with a similar use of *subeo* in Psyche's travails. Venus orders Mercury to spread a message to anyone considering helping Psyche: *Fac ergo mandatum matures meum et indicia qui possit agnosci manifeste designes, ne, si quis occultationis illicitae crimen subierit, ignorantiae se possit excusatione defendere* (VI.7). She describes Psyche in terms of a runaway slave and insists that anyone who helps Psyche will be charged with (*subierit*) the crime of illegal concealment. In this case, Venus outlines a punishment for an act that she considers to be illegal, proposing a specific charge for anyone who violates her order.

A similar legal threat occurs in the frame narrative. When Lucius and the gardener hide after assaulting a soldier, magistrates come to the door: *Tunc magistratus et damno et praesidis nomine cognito veniunt ad deversori nostril fores claraque voce denuntiant hospiti nostro nos, quos occultaret apud se certo certius, dedere potius quam discrimen proprii subiret capitis* (IX.41). The magistrates state that the one concealing (*occultaret*) Lucius and the gardener will face (*subiret*) capital punishment. This scenario recalls Psyche's flight in both diction and detail; the punishments are severe for those who harbor fugitives. The threats of harsh punishment are meant to terrify anyone thinking of helping either Psyche or Lucius.

Lucius uses *subeo* in another legal context when he and Charite are the robbers' prisoners. While this example is not as clear-cut as the previous two uses, Lucius charges an entire segment of society with misbehavior in his outrage. When Charite's husband tricks the robbers into electing him as their leader, he proposes that Charite be sold to a brothel. When Lucius, who does not know that Tlepolemus is Charite's husband, sees that Charite is overjoyed by this suggestion, he is furious: *Quae quidem simul viderat illum iuvenum fornicisque et lenonis audierat mentionem, coepit risu laetissimo gestire, ut mihi merito subiret vituperation totius sexus, cum viderem puellam, proci iuvenis amore nuptiarumque castarum desiderio simulato, lupanaris spurci sordidique subito delectari nomine* (VII.10). He judges (*subiret*) the entire female population based on Charite's appearance of crooked morals. While he cannot pass judgment officially, he notes that his ruling colors how he views all women (*Et tunc quidem totarum mulierum secta moresque de asini pendebant iudicio*, VII.10). He assumes the worst of Charite, and he is prepared to pass judgment on her.

While all of the legal uses of *subeo* have been negative, Lucius *auctor* uses this compound in book 11 to subvert this pattern. After Lucius converts to the cult of Isis, the high priest explains the consequences of premature initiation: *Nec tamen esse quemquam de suo numero tam perditae mentis vel immo destinatae mortis qui, non sibi quoque seorsum iubente domina, temerarium atque sacrilgeum audeat ministerium subire noxamque letalem contrahere* (XI.21). The priest states that nobody devoted to Isis should undertake (*subire*) a higher office thoughtlessly and without preparation; if someone should do this, the guilt would be fatal (*noxamque letalem*). Rather than pronouncing guilt out of vengeance or outrage, the priest instead offers an example of a punishment by way of warning. While there is a threatening undertone to his words, he does not seek to punish anyone, instead preventing such a punishment

by dissuading Lucius. This is a stark contrast to Venus, the magistrates, and even Lucius himself, who are quick to pass judgment out of anger. The priest's kindness highlights the shift from the embedded stories and earlier frame narrative to Lucius' devotion to Isis, who, unlike Venus, does not punish those who have not wronged her.

The change in *subeo*'s use in book 11 highlights the religious transformation that Lucius has undergone. Previous legal uses occurred in the context of punishment, while the priest instead emphasizes the honor and responsibility of undertaking an office in the cult. This use also builds upon Lucius' previous brushes with transformation; rather than undergoing a physical metamorphosis from donkey to human, Lucius here continues his religious transformation by undertaking priestly duties. Although there are consequences as a result of undertaking a higher office too soon, Lucius no longer faces potential punishment from transforming back into a human in the wrong circumstances. His experiences in the cult allow readers to reflect on his previous attempts at transformation through earlier uses of *subeo*. When this compound does not refer to complete physical transformations, it indicates a change in states of mind and legal status, reflecting internal metamorphoses.

CONCLUSION

In the *Metamorphoses*, forms of *eo* appear frequently. The uses of this verb and its compounds occur in many embedded stories and the frame narrative, often appearing in similar thematic contexts. This allows readers to compare the embedded stories to the frame narrative, providing a method of interpreting a novel comprised of so many tales. In several cases, *eo* compounds build up to Lucius' conversion by denoting religious themes or providing points of contrast with his life before initiation. By examining the uses of *eo* and its compounds, readers

can view the *Metamorphoses* as a cohesive whole, thematically connecting the embedded stories to the frame narrative and establishing the basis for Lucius' conversion in the final book.

Notably, *eo* and its compounds reflect metamorphosis at the linguistic level. The text itself thus imitates the content of the stories, depicting transformation through vocabulary and diction. This is especially evident in compounds like *pereo*, which appears in situations of one-way metamorphosis, and *subeo*, which describes not only physical metamorphosis but also changes in status and states of mind. Furthermore, compounds like *obeo* change in meaning and use in book 11, reflecting the shift in lifestyle that occurs when Lucius converts. Apuleius reinforces the theme of transformation within the text itself, demonstrating the polyvalence of a seemingly simple word like *eo*.

CHAPTER 2

PROXIMAL COMPOUNDS

In the *Metamorphoses*, Apuleius unsurprisingly concerns himself with the theme of change. He states his goal in the prologue, declaring that he will describe how the bodies and fortunes of men change into new forms and then back again: *figuras fortunasque hominum in alias imagines conversas et in se rursus mutuo nexu refectas ut mireris* (I.1). Apuleius immediately distinguishes his idea of transformation from that of Ovid, who describes one-way change in the prologue to his *Metamorphoses* (*In nova fert animus mutatas dicere formas corpora*, I.1). Ovid narrates permanent transformations from human into another form, but Apuleius emphasizes the ability to transform back into one's original body. Furthermore, Apuleius concerns himself with more than just bodies changing; he also emphasizes the *fortuna* of his subjects. Transformations in Apuleius' *Metamorphoses* involve both physical form and internal qualities, emphasizing the mental change that a character has undergone.

Apuleius uses *eo* to portray change on the linguistic level as well as within the narrative. *Eo* and its compounds appear frequently in stories involving transformation, and several compounds display changes in meaning in book 11. In my first chapter, I have examined how different *eo* compounds connote change, particularly through both physical and emotional transformations. I will now discuss several stories that feature multiple *eo* compounds to demonstrate how they work together to create a larger picture of metamorphosis. There are numerous times in which *eo* compounds cluster together, but I will focus on the stories of Thrasyleon's transformation into a bear in book 4 and the tower's warnings to Psyche in book 6.

By addressing each *eo* compound in these stories, as well as examining the aspects of transformation as a whole, I will demonstrate that *eo* and its compounds are crucial for marking metamorphosis.

I will also examine how different *eo* compounds work together in these stories to convey the idea of transformation. The different situations in which each compound appears affect the meaning of the verbs, yet they share the common theme of change. The compounds work together throughout each story, occurring in situations critical to a character's transformation. Often, these stories include uses of *eo* that deviate from the verb's typical meaning, demonstrating change at the linguistic level. After exploring the uses of *eo* and its compounds in the stories of Thrasyleon and Psyche, I will then look at these verbs in book 11 to see if they function together to convey change in a similar manner. *Eo* and its compounds occur in key points relating to Lucius' dramatic physical change and his conversion. Examining these verbs will help to illuminate the contradiction of Lucius' transformation: Isis provides divine salvation, returning him to his human form, but he still retains many of the characteristics he displayed while an ass.

The stories of Thrasyleon and Psyche influence readers' interpretations of Lucius' transformation and conversion in book 11. Although Thrasyleon simply pretends to be a bear, he undergoes a physical change that is convincing enough to fool bystanders. He plays the role of a bear exceedingly well, to the extent that the villagers perceive him as a threat. He volunteers to undergo this transformation by disguising himself, donning the bear pelt and ultimately sacrificing himself to benefit his companions. His outward change is similar to Lucius' metamorphosis: Thrasyleon is mistaken for an actual bear, much like how nobody recognizes that Lucius was once a human. At the end of his story, Thrasyleon draws the villagers' attacks to

give his companions time to escape, and the robbers immortalize him in glory because of his selflessness. Thrasyleon's sacrifice provides a contrast to Lucius' conversion: while Thrasyleon earns his eternal glory, Lucius receives divine salvation despite the fact that he does not deserve it.

Much like Lucius, Psyche too does not deserve divine salvation. During her enslavement to Venus, she continually attempts to kill herself rather than to perform her assigned tasks. After she journeys to the underworld, she succumbs to her *curiositas*, a trait that she shares with Lucius, and dies as a result of her disobedience. Cupid intervenes, despite Psyche's fatal flaws, and brings her back to life, ultimately ensuring that she becomes a goddess. Psyche thus is similar to Lucius in character: each is at the whims of a goddess and Fortune, respectively, and both display traits like *curiositas* that often get them into trouble. Nevertheless, each receives divine salvation, demonstrating that it is possible to be blessed even if one is undeserving. Although Psyche does not undergo a metamorphosis in the sense that Lucius physically transforms into a donkey, she changes throughout her journey to the underworld and ultimately ascends to divinity. In both Thrasyleon's and Psyche's stories, Apuleius applies a broader concept of change. In all three cases, a character changes, either through physical metamorphosis or by going on a journey, and is ultimately rewarded, whether deservedly or not.

I. THRASYLEON THE BEAR

In this embedded story (IV.13 – IV.21), *eo* and its compounds appear a total of twelve times. In addition to *eo*, there are six compounds that occur: *adeo*, *obeo*, *pereo*, *prodeo*, *redeo*, and *subeo*.⁶⁰ These compounds define the physical and internal changes that the characters

⁶⁰ *Eo* occurs once (IV.16), *adeo* twice (IV.14, IV.19), *obeo* once (IV.20), *pereo* twice (both in IV.21), *prodeo* once (IV.16), *redeo* twice (IV.14, IV.18), and *subeo* three times (IV.14, twice in IV.15).

undergo. This story ends with a permanent, Ovidian metamorphosis, since Thrasyleon does not return to his human form after his transformation into a bear.

The robber begins this part of his story by describing Demochares' intended gladiatorial show, focusing on the bears that he has procured. He explains that many of the bears have died from the heat and their captivity: *Nam diutina captivitate fatigatae simul et aestiva flagrantia maceratae, pigra etiam sessione languidae, repentina correptae pestilentia paene ad nullum redivere numerum* (IV. 14). These circumstances have reduced (*redivere*) the number of live bears to almost nothing, but there are many dead bears in the streets. This inspires the robbers to disguise one of their members under a bear pelt in order to enter Demochares' house and to facilitate an entrance for the rest of the band: *unus e numero nostro, non qui corporis adeo, sed animi robore ceteris antistaret, atque is in primis voluntarius, pelle illa contectus ursae subiret effigiem, domumque Democharis illatus per opportuna noctis silentia nobis ianuae faciles praestaret aditus* (IV.14).

In this section, the narrator describes different types of transformation. First, the bears themselves die: their numbers "return" (*redivere*) to nothing, and they cross a boundary into death. The robbers intend for one of their own to put on (*subiret*) a bear pelt from one of the dead animals, physically transforming a comrade by means of a disguise. This too is crossing a boundary, both in terms of transformation from man into animal and also concerning bringing a corpse to life, not with magic in this instance but with trickery and disguise. Finally, the robbers plot their entrance (*aditus*) into the house, planning to rob Demochares by deceiving both him and his servants with the bear disguise. The transgressions inherent in this story, as well as the accumulation and placement of *eo* compounds, influence the nuances in meaning that *eo* carries.

Once Thrasyleon volunteers to put on the bear pelt, he transforms and loses his identity as a human. The robbers choose him to undertake (*subivit*) this metamorphosis and so he dons the pelt: *Quorum prae ceteris Thrasyleon factionis optione delectus ancipitis machinae subivit aleam, iamque habili corio et mollitie tractabili vultu sereno sese recondit . . . Ad ipsum confinum gulae, qua cervix bestiae fuerat exsecta, Thrasyleonis caput subire cogimus, parvis respiratui circa nares et oculos datis foraminibus, fortissimum socium nostrum prorsus bestiam factum immittimus caveae modico praedestinatae pretio* (IV.15). The narrator notes that Thrasyleon completely become a beast (*socium . . . prorsus bestiam factum*). The act of putting Thrasyleon into the pelt (*subire*) is enough to transform him from his human form into an animal, at least visually.

The narrator reinforces the issue of identity in the next section. He describes how the robbers deceive a companion of Demochares, a man named Nicanor who is of Thracian origin: *Sciscitati nomen cuiusdam Nicanoris, qui genere Thracio proditus ius amicitiae summum cum illo Demochare colebat* (IV.16). They forge a letter from him to Demochares, instructing the latter to receive the bear. Demochares then tells Thrasyleon the bear to go (*ire*) to his park with the other bears: *iubet novalibus suis confestim bestiam ire, iubet summa cum diligentia reportari* (IV.16). The narrator emphasizes Nicanor's identity with *prodeo*, describing his city of origin as an integral part of his character. Furthermore, Demochares receives Thrasyleon as a bear, sending him to live with the rest of his animals without question. The contrast between appearance and reality in this section influences the meaning of the *eo* compounds, highlighting Thrasyleon's loss of his human qualities. For example, *prodeo* has repeatedly appeared when characters conceal their identity, and its use in this story to define the companion's hometown

emphasizes the false identity that Thrasyleon has assumed. Furthermore, *eo* here indicates physical motion while also appearing in a context of violence and transformation.

The robber finishes his description of the band's plan and narrates their failure. He describes how he acts as the lookout while the others steal Demochares' wealth: *Quod enim ex usu foret omnium, me solum resistentem pro domus limine cuncta rerum exploraturum sollicite, dum redirent* (IV.18). Once more, *redeo* appears in circumstances of deception and transgression; in this instance, the robbers plan to conceal their booty in tombs, disturbing the dead in order to hide their crimes. Their plans almost immediately go awry, though, since a servant sees Thrasyleon outside and alerts the household: *Taedis, lucernis, cereis, sebaciis, et ceteris nocturni luminis instrumentis clarescunt tenebrae. Nec inermis quisquam de tanta copia processit, sed singuli fustibus, lanceis, dstrictis denique gladiis armati muniunt aditus* (IV.19). Although the robbers plan to return (*redirent*) from the tombs multiple times to steal as much as possible, the servants block the approaches (*aditus*) to the house in order to keep Thrasyleon out. His transformation into a bear is too convincing: rather than scaring the members of the household into hiding, his fearsome appearance causes the servants to arm themselves in order to defend the household. The servants thus unknowingly foil the robbers' transgressions, preventing the theft through threat of violence.

Despite valiant attempts to repel the attack, Thrasyleon eventually succumbs to his wounds and is killed by the servants and hunting dogs. He upholds his disguise as a bear although he is dying: *Tunc ego sensim, glasciente adhuc illo tumult, retrogradi fuga domo facesso, sed plane Thrasyleonem mire canibus repugnantem latens pone ianuam ipse prospicio. Quamquam enim vitae metas ultimas obiret, non tamen sui nostrique vel pristinae virtutis oblitus, iam faucibus ipsis hiantis Cerberi reluctabat* (IV.20). Thrasyleon fights back and acts as

ferocious as he can, but he cannot overcome the assault. Rather than revealing himself as a human and betraying his comrades, he acts like a bear until his death. After Thrasyleon dies, a butcher skins him: *tandem pigre ac timide quidam lanius paulo fidentior, utero bestiae resecto, ursae magnificum despoliavit latronem* (IV.21). The narrator never describes what the butcher finds under the bear pelt, so Thrasyleon's human form is never revealed.

The narrator states that Thrasyleon's legacy will remain, although he has died: *Sic etiam Thrasyleon nobis perivit, sed a gloria non perivit* (IV.21). Despite his outward appearance as a bear, Thrasyleon is noteworthy for his loyalty, which few characters in this novel display. Rather than unexpected divine salvation, as Lucius and Psyche both experience, Thrasyleon's own actions elevate him in status. Although the robbers' plan ultimately fails, Thrasyleon successfully provides a distraction, allowing the rest of the band to escape unharmed. To the robbers, Thrasyleon is an example of steadfast loyalty. The narrator extols his actions, noting that Thrasyleon deserves immortality (*immortalite digno illo spiritu*, IV.21) and that he wins eternal glory for himself through his sacrifice (*gloriam sibi reservavit, vitam fato reddidit*, IV.21). Furthermore, Apuleius himself provides Thrasyleon with similar glory by including his story in the novel, ensuring that he is remembered by not only the robbers but also the readers of the work.

In the novel as a whole, Thrasyleon provides a contrast to Lucius, who unwillingly bears the burden of his transformation. The robbers immortalize Thrasyleon in memory because of the sacrifice he made on their behalf while in the form of an animal. Although he is of little importance to Lucius and other characters within the novel, Thrasyleon's story provides a model which Apuleius later overturns: a man transforms into an animal, initially in appearance only, and ultimately sacrifices himself for the benefit of his companions. Lucius, who also physically

transforms, has no defining moment of bravery and sacrifice; instead, he experiences divine salvation despite his misadventures. This is a striking contrast, since Thrasyleon's legacy exists only in the minds of the robbers while Lucius achieves salvation and eternal life despite his failure to perform such a selfless deed.

While each *eo* compound appears in slightly different circumstances within Thrasyleon's story, from *redeo* emphasizing both deception and transgression to *subeo* highlighting physical transformation, the compounds work together in order to create a larger framework of metamorphosis. The robber's story about Thrasyleon's adventures as a bear emphasizes his transformation, but the story ends with a one-way metamorphosis. Thrasyleon plays his role so well, even while under attack, that he thoroughly convinces the townspeople that he is a bear. However, he cannot reverse his transformation and go back to his human form; his true body is never revealed, even after his death. His metamorphosis is permanent: he fully embraces his identity as a bear, and he never returns to his human body. Thrasyleon thus defies Apuleius' idea of metamorphosis as change from human to animal and back again (*figuras . . . conversas in se rursus*, I.1), following a more Ovidian pattern of permanent transformation into a new form. While the robbers know that Thrasyleon is human inside of the bear suit, the villagers do not discover his true identity; to them, Thrasyleon is little more than a bear.

II. PSYCHE AND THE TOWER

In the part of the Cupid and Psyche story when the tower instructs Psyche (VI.16 – VI.20), *eo* and its compounds appear a total of ten times. In addition to *eo*, there are four compounds that occur: *redeo*, *praetereo*, *transeo*, and *introeo*.⁶¹ These compounds appear during the change that Psyche undergoes during her travels to the underworld – from life to death and

⁶¹ *Eo* appears once (VI.17), *redeo* three times (VI.16, VI.17, VI.19), *praetereo* twice (VI.18, VI.19), *transeo* three times (twice in VI.19, VI.20), and *introeo* once (VI.19).

back to life – but, like Lucius’ conversion, how much Psyche has changed from her former self is questionable.

This part of the embedded story begins when Venus orders Psyche to collect a box of beauty from Proserpina in the underworld. She instructs her to return quickly: *Sed haud immaturius redito, quia me necesse est indidem delitam theatrum deorum frequentare* (VI.16). As discussed in chapter 1, *redeo* frequently appears in situations involving the natural order, often depicting natural occurrences that are subverted by magic or divine intervention.⁶² Venus’ order is twofold: while Psyche’s return to the surface from the underworld will restore order, since mortals do not belong in the underworld, Venus intends for Psyche to fail and to die, dwelling in the underworld forever. Psyche tries to kill herself by jumping from the top of a tower, which offers her a way to complete this task successfully. The tower emphasizes the permanence of death: *Nam si spiritus corpore tuo semel fuerit seiugatus, ibis quidem profecto ad imum Tartartum, sed inde nullo pacto redire poteris* (VI.17). These *eo* forms appear in similar contexts as their previous uses. *Eo* here occurs in the context of a transformation, in this situation from life to death, and *redire* appears in situations involving the laws of nature.

The tower warns Psyche about the dangers of the underworld, urging her not to stray from her designated task. It tells her about an ass-driver who will request her help, but she must not aid him: *Iamque confecta bona parte mortiferae viae, continaberis claudum asinum lignorum gerulum cum agasone simili, qui te rogabit decidentis sarcinae fusticulos aliquos porrigas ei; sed tu nulla voce deprompta tacita praeterito* (VI.18). In this instance, *praetereo* occurs in the

⁶² This is most prevalent in Photis’ story about Pamphile, whose frequent journeys – marked by *redeo* – involve transformation in terms her own body. *Redeo* in this story occurs in circumstances of magic and metamorphosis, both of which are noteworthy in Psyche’s adventures. For more information, refer to *redeo* in chapter 1.

context of escaping from deception; the ass-driver, an inherently misleading figure in the rest of the novel,⁶³ is a trick to fool Psyche into staying in the underworld permanently.

After passing by the *asinarius*, Psyche must follow a specific set of rituals in order to fulfill her task and escape from the underworld. The tower enumerates these: *Transito fluvio modicum te progressam tetrices orabunt anus telam struentes, manus paulisper accommodes; nec id tamen tibi contingere fas est . . . [canem] offrenatum unius offulae praeda facile praeteribis ad ipsamque protinus Proserpinam introibis, quae te comiter excipiet ac benigne . . . ac deinde, avaro navitae data quam reservaveras stipe transitoque eius fluvio, recolens priora vestigia ad istum caelestium siderum redies chorum* (VI.19). She must cross (*transito*) the river on her way into the underworld, transgressing the boundary between life and death; after she offers Cerberus one of her cakes, she can pass by (*praeteribis*) him and enter into (*introibis*) Proserpina's home. After receiving the box of beauty, she must cross (*transito*) the river again and finally return (*redies*) to the surface.

Multiple *eo* compounds appear in this passage, illustrating the nuances of Psyche's transformational journey from life to death and back again. *Transeo* appears twice, each time representing the transgression of a boundary, which is both physical and metaphorical since Psyche crosses a river in order to attain a different state of being. The river itself is noteworthy, since it indicates Psyche's entrance into and departure from the underworld. *Praetereo* appears again, also in the context of escaping from danger, since this compound describes Psyche placating Cerberus so that she can progress through the underworld. The context of *introeo* relates to both transgression and the divine; Psyche looks upon and enters into Proserpina's palace, the dwelling of a divinity located in a place that mortals should not be able to enter. After

⁶³ See chapter 1's discussion of *transeo*. Tlepolemus disguises himself as an ass-driver in book VII to escape from both Caesar's soldiers (in his embedded tale) and the robbers, placing Charite on Lucius' back.

crossing the river with *transeo* once more, Psyche is able to return to the surface, described with a form of *redeo*. In contrast to Venus' speech, *redeo* here describes a transgression of the laws of nature; Psyche cheats death and returns to the surface from the underworld, which mortals should not be able to do.

One more *eo* compound appears in this story, right after the tower's instructions. *Transeo* appears again when Psyche physically passes by the ass driver: *Transitoque per silentium asinario debili et amnica stipe vectori data, neglecto supernatantis mortui desiderio et spretis textricum subdolis precibus et offulae cibo sopita canis horrenda rabie, domum Proserpinae penetrat* (VI.20). Psyche begins this journey into the underworld with a form of *transeo*, indicating the boundaries, both physical and metaphorical, that Psyche will transgress in her journey. The ass driver is a figure that appears elsewhere in the novel, each time in deceptive situations and with *transeo*. In these instances, the ass driver calls attention to the issue of appearance versus reality, a pervasive theme in the novel. The ass-driver in the underworld attempts to deceive Psyche; the tower warns that he will ask her for help (*te rogabit decidentis sarcinae fusticulos aliquos porrigas ei*, VI.18), but she must not aid him. His outward appearance of lameness (*claudum*, VI.18) belies the sinister nature of the underworld's inhabitants. The idea of appearance versus reality will be crucial to the end of this story: Cupid revives Psyche and transforms her physically into a goddess, despite her unworthiness. In the summary that follows this use of *transeo*, Psyche follows the tower's instructions exactly, seemingly escaping the underworld unharmed and returning to her human form. Her early successes in this passage, which describes her obedience to the tower's instructions, undercut her later failure when she opens the box of beauty and dies as a result.

Despite this successful transformation and transgression, Psyche retains her previous habits, calling into question how much the journey has changed her. Immediately upon returning to the surface, Psyche succumbs to her innate *curiositas*; she opens the box of beauty and falls into a Stygian sleep, dying (*iacebat immobilis et nihil aliud quam dormiens cadaver*, VI.21). This action undercuts her previous journey. Regardless of the precautions she took to avoid physical death in the underworld, her curiosity leads to her death. The same *curiositas* that causes her desire to see her husband, which begins all of her misfortunes, inspires her to open the box and to die as a result. Like Thrasyleon, she initially experiences a one-way metamorphosis, this time to stay in the underworld rather than just to visit. However, Cupid intervenes and brings her back to life: *detersoque somno curiose et rursus in pristinam pyxidis sedem recondito, Psychen innoxio punctulo sagittae suae suscitatur. Et 'Ecce' inquit 'rursus perieras, misella, simili curiositate. Sed interim uide tu provinciam, quae tibi matris maeae praecepto mandata est, exsequere naviter; cetera egomet videro'* (VI.21). Despite her successful completion of Venus' tasks, Psyche kills herself (*perieras*) through her own curiosity. Her death is literal this time, but Cupid ensures that this transformation into death is not permanent by restoring her to life.

Psyche's salvation is similar to that of Lucius. She has not earned eternal life; in fact, she frequently does everything she can to ensure that she does not live. Venus severely punishes Psyche for most of the story, seeking to destroy her, much as Lucius undergoes beatings throughout his journeys. Psyche is saved only through the actions of Cupid, who raises her from the dead despite her seeming unworthiness. Similarly, Isis saves Lucius, transforming him from an ass back to his human form despite his failure to display any emotional or mental changes during his journeys. Psyche succumbs to her own *curiositas*, which leads to her death; this

failure has no bearing on her salvation, though. Jupiter makes Psyche immortal so that she will restrain Cupid like an animal: *Cuius primae iuventutis caloratos impetus freno quodam coercendos existimavi* (VI.23). Psyche's divinity is not for her own benefit but occurs in order to tame Cupid (*luxuria puerilis nuptialibus pedicis alliganda*, VI.23). This justification for her divinity emphasizes Psyche's physical transformation into a goddess, even though she retains many of the qualities that she possessed as a mortal. Cupid's intervention provides salvation for Psyche, placing her in the good graces of the gods, despite her failures in life.

Unlike Thrasyleon's one-way metamorphosis, Psyche changes from living to dead and then back again, a transformation that is complete according to Apuleius' prologue. Although she does not change mentally or emotionally, her physical transformation back to life elevates her to the status of a goddess. She requires divine intervention to raise her from the dead, and, despite her fatal *curiositas*, she becomes immortal. Lucius follows Psyche's model of transformation, changing from human to ass and then back to human, gaining eternal life by devoting himself to Isis. Although Lucius never physically dies, his death is social in nature, since he cannot effectively communicate with those around him. While Thrasyleon never completes his Apuleian metamorphosis, as his human form is never uncovered, the robbers and the narrator immortalize his memory in glory, emphasizing his honorable deeds and loyalty to the band. Psyche's divine salvation establishes a pattern for Lucius' transformation and conversion, emphasizing the gods' favor over mortal deeds.

III. LUCIUS AND THE GODDESS

In the final book of the novel, there are sixteen total uses of *eo* and its compounds. Along with *eo*, there are six compounds that appear: *adeo*, *exeo*, *obeo*, *prodeo*, *redeo*, and *subeo*.⁶⁴ Not only does Lucius transform from an ass back into a human in this book, but he also converts to the cult of Isis and Osiris. *Eo* verbs appear at significant points during his transformation, conversion, and initiations, connoting both thematic and linguistic change. While Isis transforms him physically, providing divine salvation by returning him to his human form, Lucius has not earned this blessing. He seems to retain many of the characteristics that he displays in the previous ten books as an ass, notably curiosity, impatience, and a fascination with powerful women. Most of the uses of *eo* and its compounds in this book directly reflect outward transformation, highlighting the physical change that Lucius experiences. Some compounds, like *obeo*, change meaning completely, and the situations in which the verb appears suggests that Lucius has changed somewhat with respect to his internal characteristics. The variety of meaning that *eo* and its compounds carry in this book, from retaining the function from previous books and displaying entirely new definitions, emphasizes the complication of Lucius himself. While his physical metamorphosis from ass to human is clear, his transformation from Lucius the traveler to Lucius the Isiac devotee is less straightforward.⁶⁵ The situations in which *eo* and its

⁶⁴ *Eo* occurs three times (XI.9, XI.10, XI.15), *adeo* once (XI.28), *exeo* once (XI.13), *obeo* twice (XI.22, XI.30), *prodeo* twice (XI.11, XI.22), *redeo* four times (XI.6, XI.13, XI.16, XI.25), and *subeo* three times (XI.15, XI.21, XI.30).

⁶⁵ The extent of Lucius' transformation from traveler to devotee is the subject of much scholarly debate. While I will not address many opinions here, Winkler and Harrison offer succinct summaries of the problems of interpreting book 11. Winkler approaches book 11 from a narratological standpoint in *Auctor & Actor*, suggesting that the reader must fill in the gaps that the narrator leaves open: "What needs explaining is the direct and unmissable experience of extraordinarily subtle narratology in Books 1-10 combined with silence on the narrative's break at Book 11. The text is full of signs, of connections waiting to be made, but the *significant* fact is that they can only be made on the reader's initiative and responsibility, often appealing to the high priest's eloquent and authoritative speech, but never on the authority of the narrator in any of his shifting personal locations" (247). He also argues that Apuleius purposefully withholds the "correct" view of Lucius at the end of the novel, instead providing readers with the tools necessary for interpretation (notably his diction, as I demonstrate with *eo*): "The effect and intent is to make [readers] see Lucius two ways – as a redeemed Isiac and as a dupe – and to be unable to decide *on the author's*

compounds occur highlight the nuances of his character.

When Isis speaks to Lucius, she promises to change him back into a human if he devotes himself to her. She states that he owes her his loyalty: *Plane meminervis et penita mente conditum semper tenebis mihi reliqua vitae tuae curricula adusque terminos ultimi spiritus vadata. Nec iniurium, cuius beneficio redieris ad homines, ei totum debere quod vives* (XI.6). In this context, *redeo* occurs in the context of a restoration of the natural order, notably through transformation. Throughout most of the first ten books, Lucius' transformation has blurred the boundaries between animal and man, calling into question his identity since he does not fit in with either category. Isis offers Lucius a return to his previous state, his proper form as a human, by transformation. This action completes Lucius' two-way physical metamorphosis, fulfilling the narrator's goal stated in the prologue. Lucius has returned to his original form (*in se rursum . . . refectas*, I.1), but this outward transformation is not enough. The final book continues, focusing on Lucius' conversion and his questionable religious metamorphosis.

Before he is transformed back into a human, Lucius watches the procession of Isiac devotees. He observes various disciples passing by: *Ibant et dictate magno Sarapi tibicines, qui per obliquum calamum ad aurem porrectum dexteram familiarem templi deque modulum frequentabant, praeciaeque qui facilem sacris viam dari praedicarent . . . Ibat tertius attollens*

authority which is finally correct . . . the author's narratology has invested the reader with the opportunity, the materials, and the necessity for *interpreting* Lucius's narrative one way or another" (216 – 22). Harrison questions how much Lucius has actually changed at the end of the novel (*Framing the Ass* 110), supporting the interpretation that Lucius has been duped by the cult of Isis: "Though Lucius may think he has achieved the serene felicity of the religious life, he is in fact a dupe who has been financially exploited by an exotic cult" (117). He largely dismisses the religious conversion: the scene in which Isis appears to Lucius on the beach "is present as Lucius' own fantasy, with a dream-experience of Lucius-actor, the narrator in story-time, subsequently interpreted by Lucius-actor, the narrator looking back on his experiences, as a real event" (113). Furthermore, Harrison argues that Lucius displays the same qualities that he has had in the previous ten books, stating that "in seeking not to disclose the secrets of initiation, Lucius has actually reported them, showing that he is his old indiscreet self" (119). While Winkler offers a fairly unbiased read of book 11, suggesting many possible interpretations and leaving it up to his – and Apuleius' – readers to determine how much Lucius has changed, Harrison argues in favor of Lucius remaining unchanged. Other scholars naturally hold varieties of opinions about book 11, but I will not discuss these in my thesis.

palnam auro subtiliter foliatam nec non Mercuriale etiam caduceum (XI.9 – 10). Similarly, devotees dressed as Egyptian gods process next: *Nec mora cum dei dignati pedibus humanis incedere prodeunt, hic horrendus ille superum commeator et inferum, nunc atra, nunc aurea facie sublimis, attollens canis cervices arduas, Anubis, laeva caduceum gerens, dextera palnam virentem quatiens* (XI.11). Like previous uses of *prodeo*, this compound occurs in a circumstance that deals with the character's identity; in earlier books, this compound appears when a character conceals his identity behind his appearance.⁶⁶ In this case a devotee is dressed as Anubis, a god that has the qualities of a dog. The devotee dons the garb of the god, blurring the boundaries between man, divine, and animal, a physical representation of this pervasive theme in the novel. This also calls into question the reality and intentions beneath the cult member's appearance, since the cult that Lucius encountered previously used divine disguises for nefarious purposes.

The Isiac cult member's uncertain identity emphasizes the conflict between Lucius' internal characteristics and his physical appearance as a devotee. Lucius himself later echoes this cult member's blurred identity as animal, human, and divine. During one initiation, Lucius dons a robe decorated with animals, describing this garb as the likeness of the Sun (*Quaqua tamen viseres, colore vario circumnotatis insignabar animalibus . . . ad instar Solis exornato me*, XI.24). Despite Lucius' clear physical transformation from ass to human, the boundaries between animal, human, and divine remain blurred. The conflict between appearance and reality is especially prevalent at this point in the novel, since Lucius is about to regain his human form, shedding his identity as a donkey and pledging himself to the goddess.

⁶⁶ Notably, *prodeo* describes both Lucius expressing a desire to change back to his human form (*rursum asino remoto prodire in Lucium*, III.29) and the sex cult traveling to another town wearing religious disguises to conceal their true purpose (*Die sequenti variis coloribus indusiati et deformiter quisque formati, facie caenoso pigmento delita et oculis obunctis graphice prodeunt, mitellis et crocotis et carbasinis et bombycinis iniecti*, VIII.27).

When Lucius finally transforms back into a human, he does so through several *eo* compounds. He describes specific body parts changing: *pedum plantae per ungulas in digitos exeunt, . . . dentes saxei redeunt ad humanam minutiem* (XI.13). *Exeo* and *redeo* here depict literal transformation, movement from one type of body part to another. These verbs describe his physical metamorphosis, returning him from the body of a donkey back to his previous human form.

Lucius seems to undergo a mental transformation through his conversion shortly afterwards. The high priest at the shrine attributes Lucius' metamorphosis to Isis, and he urges him to let Fortune go: *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* (XI.15). Letting Fortune go (*eat*) allows Lucius to regain some aspect of control over his life, as previous forms of *eo* have denied him elsewhere in the novel. *Eo* here is used figuratively, an alternate meaning of the verb that Apuleius has not previously used. This change in the meaning of the verb, along with the verb's placement in a passage that suggests Lucius is undergoing an internal metamorphosis, connotes change on the linguistic level as well as thematically within the narrative.

Lucius' newfound agency is short-lived, however. The high priest undercuts Lucius' regained control, urging him to undergo servitude to the goddess to ensure his happiness: *Quo tamen tutior sis atque munitior, da nomen sanctae huius mulitiae, cuius non olim sacramento etiam rogabar, 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). *Subeo* here describes Lucius' change in status upon pledging himself to the goddess. He is no

longer simply Lucius the traveler; he has now become Lucius the initiate and devotee to Isis. Despite Lucius' gratitude toward the goddess, his service to her is described in terms of slavery (*servire*), including a reference to the yoke of a beast of burden (*iugum*). Instead of submitting to human masters as an ass, he submits to the goddess when he returns to his human form. He takes on the yoke of servitude to Isis willingly, in contrast to the forced labor he experiences as an animal.

The diction in this passage alludes to Thrasyleon's disguise as a bear. He too undergoes a transformation willingly: he is *voluntarius* (IV.14) like Lucius is *voluntarium* (XI.15), and he takes on the likeness of a bear (*ursae subiret effigiem*, IV.14), as Lucius takes on the yoke of servitude (*ministerii iugum subi*, XI.15). Lucius thus becomes a mirror of Thrasyleon: Lucius, having transformed from an ass into a human, devotes himself in servitude to a goddess, while Thrasyleon, transforming from a human into a bear, puts on a disguise in order to aid his companions in a robbery. While this indicates that Lucius has been saved, no longer subject to the whims of Fortune and caught in treacherous circumstances, Lucius remains the same in terms of his mental and emotional qualities, demonstrating that he does not deserve this divine salvation. He frequently displays his characteristic impatience and curiosity. Indeed, Lucius donning this yoke recalls his time as a beast of burden, as if he is returning to his prior identity as an ass rather than emphasizing his new role as a devotee. The control that Lucius seems to regain by letting go of Fortune is illusory, since this Isiac yoke returns him to a life of servitude.

Soon after his transformation, Lucius joins the procession. The devotees walk to the beach, perform devotions (including launching a ship full of offerings), then return to the shrine: *Quae postquam cursus [navis] spatio prospectum sui nobis incertat, sacrorum geruli, sumptis rursum quae quisque detulerant, alacres ad fanum reditum capessunt simili structu pompae*

decori (XI.16). Their return to the shrine after performing ritual actions marks the beginning of Lucius' service to the goddess. *Redeo* once more occurs in a situation that reinforces the boundary between human and divine. Lucius and the cult dutifully give thanks to the goddess, who they think has provided them with prosperity. However, Lucius and the procession return (*reditum*) to the shrine from the beach, the same spot in which Lucius sees the divine manifestation of Isis (who claimed that she would return – *redies*, XI.6 – him to his human form). Visiting the beach as a human rather than an ass reinforces the physical transformation that Lucius has undergone, differentiating between the animal seeking refuge and the human performing devotions. This return to the beach recalls his vision of the goddess, blurring the boundary between human and divine since Lucius is a mortal who has looked upon a god. Despite his physical transformation, the division between animal, man, and divine remain unclear; he returns as a human but performs devotions as an act of servitude, much like the enslavement he faced as an ass. Furthermore, he has not yet used his renewed power of speech during the procession. He walks and performs devotion in silence, beginning to speak only later when the procession reaches the temple (*Affatis . . . narratisque*, XI.19). His reluctance to speak is reminiscent of his inability to talk when in the form of an ass, and his silence reinforces the blurred boundaries between animal, man, and divine, since only humans and gods can speak.

There are several different *eo* compounds that appear in close succession the first time that Lucius desires to be initiated further into the cult. Lucius, desperate to participate in the mysteries, asks the priest many times (*saepissime*, XI.21) to perform the rites. The priest chastises Lucius, reminding him that the goddess is the one who decides when it is appropriate to be initiated: *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). The priest notes that nobody would dare undertake (*subire*) the rites before he was ready; anyone who does so is too eager and is corrupt in character. This reminder highlights the fact that Lucius has not changed much since the beginning of the novel, despite his divine salvation. He is still impatient and desirous of knowledge that is not yet appropriate for him to have, qualities which he displayed when he first insisted on transforming with Pamphile's magic.

Lucius seems to experience a change of heart when he obeys the priest. He waits for the priest to tell him when he can be initiated, stating that his obedience to the priest is not marred by impatience (*nec impatientia corrumpebatur obsequium meum*, XI.22). This is a striking contrast to his former self, since he frequently acted on impulse in the first ten books of the novel. Furthermore, he fastidiously performs devotions to Isis: *Dixerat sacerdos, nec impatientia corrumpebatur obsequium meum, sed intentus miti quiete et probabili taciturnitate sedulum quot dies obibam culturae sacrorum ministerium* (XI.22). *Obire* here displays a significant shift in the context in which it is used, occurring in this instance to describe performing devotions. In the previous ten books, *obire* has appeared in contexts of violence, sex, improper marriage, and death, so the two uses in the context of devotion in the final book are eye-catching. This verb's drastic shift in thematic meaning, denoting a change on the linguistic level, calls into question how Lucius himself takes on the role of a devotee. Using the same compound for devotion as has been used in the past to describe illicit conduct – including two instances involving the sex cult devoted to a different goddess (*obeunt* and *obeuntes*, VIII.29) – is similar to the previous situations in which this compound appears. The sex cult manipulated the image of a goddess in order to cheat villages out of money, feigning prophetic powers in order to convince people of their divine knowledge. Lucius was a literal beast of burden in these circumstances, transporting

the statue of the goddess on his back. Although Isis has transformed Lucius back into a human, he still displays the qualities of an ass, donning a yoke of servitude. The yoke imagery recalls his time as a donkey, referencing his past experiences; however, his interactions with the priest demonstrate that he has replaced his impatience and curiosity with deference, signifying a fundamental shift in his internal characteristics. The repeated form of *obeo*, this time in a notably different circumstance, suggests that Lucius has transformed more than physically, fulfilling his role of a devotee properly.

After performing these devotions, Lucius is able to undertake his next initiation. The priest and Lucius share a vision, and the priest gives Lucius instructions: *Quis et ceteris benivolis praeceptis summatis deae recreatus animi, necdum satis luce lucida discussa quiete protinus ad receptaculum sacerdotis contendo atque eum cubiculo suo commodum prodeuntem continatus salute. Solito constantius destinaveram iam velut debitum sacris obsequium flagitare* (XI.22). In other parts of the novel, *prodeo* appears in situations that highlight the difference between appearance and reality, calling into question a character's identity. This prevalent theme is noteworthy here, since Lucius seems to change from impatient to obedient after his drastic physical transformation.

This particular use of *prodeo* complicates not only the character of Lucius but also the motivations of the priest himself, who instructs Lucius to purchase supplies for this initiation. The priest will also compel Lucius to sell his belongings – even his own clothing – so that he can travel to spread the word of the goddess. Once more, this particular compound appears earlier in the novel twice (out of a total of six times) in the context of the sex cult devoted to a different goddess; the cult sets out (*prodeunt*, VIII.27 and IX.9) to different cities after swindling citizens out of their money. While Lucius views the sex cult skeptically, observing and questioning their

actions, he devotes himself to the cult of Isis, despite the financial drain he experiences during his multiple initiations. Whether or not the priest of Isis is taking advantage of Lucius, the prior instances of *prodeo* suggest that the motivations of the Isiac cult might not be as benevolent as Lucius believes.

During one of his prayers to the goddess, Lucius emphasizes her control over nature. He claims that she makes the universe function: *Fortunae tempestates mitigas et stellarum noxios meatus cohibes. Te superi colunt, observant inferi. Tu rotas orbem, lumnas solem, regis mundum, calcas Tartarum. Tibi respondent sidera, redeunt tempora, gaudent numina, serviunt elementa* (XI.25). Lucius extols her virtues, claiming that she enforces the natural order by ensuring that the seasons return (*redeunt*). While this circumstance is similar to earlier uses of *redeo*, this passage is reminiscent of uses of *eo* in book 1, particularly in the context of breaking down normal natural occurrences with magic. Isis' complete control over the environment reflects earlier language of witchcraft; although Isis does not draw down the moon, as witches like Pamphile and Meroe do, Lucius suggests that nature itself responds to the goddess's commands. Lucius also attributes his transformation back into a human to Isis, believing that she undid the magic that Photis and, by extension, Pamphile performed on him at the beginning of his adventures. He places the goddess and her manipulations on the same level as the witches, suggesting that there is little difference between divine power and witchcraft. The thematic similarity between Isis' divine powers and the control that witches exercise suggests that Lucius retains many of the characteristics of his former life despite his previous display of deference. He still expresses fascination at the power that such women wield, as well as the transformative effects that these powers produce. In fact, after this prayer, Lucius sets out for Hypatia,

physically taking himself back to the location at the beginning of the novel while displaying the characteristics that caused his tribulations.

Although Lucius spends most of his assets on travels and lodging, he must pay the last of his money in order to be initiated a second time. He recalls the priest's instructions: *Et id ipsum praeceptum fuerat specialiter: 'An tu,' inquit 'si quam rem voluptati struendae moliris, laciniis tuis nequaquam parceres; nunc tantas caerimonias aditurus impaenitendae te pauperiei cunctaris committere?'* (XI.28). While *adeo* frequently appears in passages describing physical movement (but mostly in violent contexts), this use functions more like *subeo* in that it reflects a change in status. Lucius is approaching (*aditurus*) ceremonies for another initiation, which will elevate his status within the cult. Much like *obeo*, *adeo* displays a shift in meaning in book 11, occurring in circumstances of religion rather than violence. Lucius thus begins to fulfill the role of a devotee, although he initially did not seem worthy of salvation.

Despite his dedication to Isis, Lucius has lingering doubts about his conversion. He has to be goaded and commanded (*non sine magna turbatione stimulatus, postremo iussus*, XI.28) in order to sell his clothing to have enough money to perform the next initiation. For his second initiation, Lucius eventually relents and sells his clothes to pay for this privilege. However, the fact that he is initially reluctant highlights his concerns about the cult. The priest forcing Lucius to sell his own clothing demonstrates both the extent of servitude that he experiences within the cult and the control that the priest holds over him. When he discovers that he must undergo a third initiation, he begins to doubt the cult, figuring that the priests have calculated his responsibilities wrongly (*Nimirum perperam vel minus plene consuluerunt in me sacerdos uterque*, XI.28). Lucius continues to question his experiences, as uncomfortable with his circumstances as he has been for the majority of the novel.

After this brief doubt, though, Lucius undergoes a third initiation and continues to practice devotion to the goddess. He submits to this initiation more willingly: *protinus castimoniae iugum subeo et lege perpetua praescriptis illis decem diebus spontali sobrietate multiplicatis instructum teletae comparo largitus* (XI.30). He enumerates the rites he willingly undertakes (*subeo*) and describes how he provides the required money more from piety than from his actual assets. After this third initiation, he sees a vision of Osiris, who promotes him within the priesthood. In gratitude, Lucius shaves his head, as he did after his second initiation, and continues to carry out devotions: *Rursus denique quaqua raso capillo collegii vetustissimi et sub illis Sullae temporibus conditi munia, non obumbrato vel obtecto calvitio, sed quoquo versus obvio, gaudens obibam* (XI.30). Once more, *obeo* appears in a context of performing devotions, marking a shift from its meaning in the previous ten books. An *eo* compound so close to an outward transformation – here, Lucius shaving his head – occurs many times throughout the novel. The most noteworthy instance in which *obeo* occurs close to a transformation is Thrasyleon approaching his death (*obiret*, IV.20). Because it is unclear whether or not Thrasyleon’s true human form is revealed after his death, Lucius’ transformation to religious devotee is called into question. While he appears to transform physically, he still remains under a yoke of servitude, this time to a goddess instead of as a literal beast of burden. Thrasyleon undergoes a successful, but one-way, metamorphosis, whereas Lucius returns to his human form but retains many of the qualities he displayed as an animal.

Lucius’ ascent to priesthood implies that he has shifted his focus from his own safety to devotion to the goddess; however, how much he has changed as a character is questionable. Different *eo* compounds display nuances in individual meanings while they also work together to explain Lucius’ metamorphoses. Like Psyche, Lucius does not merit divine salvation, yet Isis

blesses him regardless of his failings. Although Lucius appears to have changed both physically and mentally, there are sections of book 11 in which he seems to have retained the curiosity he displayed in previous books. He still concerns himself with material wealth, since he is hesitant to bankrupt himself to undergo further initiations. He also remains impatient and goal-oriented, pestering the priest for his next tasks before he is ready for them. Lucius justifies this by stating his eagerness to please the goddess, but he is still concerned with himself above all. However, the priest has to goad him into an initiation, despite his apparent willingness to serve Isis. There are times in which Lucius displays uncharacteristic deference, suggesting that he has devoted himself to the cult; however, the traits he has displayed throughout the novel overshadow this deference. Finally, at the end of book 11, he is overjoyed to continue his devotions to Isis (*gaudens obibam*, 11.30). Is he really devoted to the cult, or does he strive to repeat his past experiences?⁶⁷ His characterization in this book is contradictory, and the situations in which *eo* and its compounds appear complicate the question of his role as an Isiac devotee.

The uses of *eo* and its compounds in book 11 contribute to the complication of Lucius' character. While several *eo* compounds display a shift in meaning and usage, others appear in exactly the same contexts that they have in the rest of the novel, notably in situations of violence, transgression, magic, illicit sex, and death. These similar contexts suggest that Lucius has been duped by this cult. The repeated use of *eo* compounds to describe the depraved sex cult in books 8 and 9 is notable; *eo* marks their travels from town to town, cheating citizens out of their money and bringing boys into their hideout. While Lucius does not participate, he is forced to carry the goddess on his back, a literal burden representing his oppression both in the form of an ass and

⁶⁷ Finkelpearl suggests that book 11 provides "a sense of arrival and completion, but with reservations and a lingering sense that another metamorphosis or another initiation could occur just beyond the limits of the conclusion" (*Metamorphosis of Language* 34).

by serving a cult in which he does not believe. Despite being turned back into a human by Isis, Lucius must don a *iugum*, a beast of burden's mark of enslavement, in servitude to the goddess.

Finally, the contrast between Thrasyleon's successful metamorphosis and Lucius' superficial transformation is noteworthy, particularly in terms of the repeated use of *obeo*. Thrasyleon visually transforms from human into bear, changing physically, displaying the behaviors of an animal, and never returning to his original form; Lucius, however, regains his humanity but does not deserve the salvation that he receives, much like Psyche. At the end of the novel, Lucius displays many of the same traits – most of which caused trouble for him – as he has had for the previous ten books. Despite his seemingly religious demeanor, the use of *eo* compounds suggests that he has not changed with respects to many of his characteristics.

The use of *eo* and its compounds in a new context in book 11 highlights the theme of ambiguity by allowing for multiple possible interpretations of Lucius' transformation and conversion. This theme adds another layer to Apuleius' prologue, in which he claims that he will delight readers who pay attention (*Lector intende: laetaberis*, I.1). Although *eo* and its compounds have seemingly straightforward meanings, the situations in which they appear in book 11 give certain verbs new shades of meaning. The compounds in the final book call into question whether anything really changes after Lucius' conversion: while some compounds like *obeo* seem to change for the better as Lucius does, the compounds that do not change undercut Lucius' apparent devotion. A first-time reader does not anticipate Lucius' conversion, while someone rereading the novel approaches the first ten books with the knowledge that Lucius will devote himself to Isis.⁶⁸ The effect that *eo* and its compounds have is equally dependent on the

⁶⁸ For more information on the distinction between readers and rereaders, refer to Winkler: "it become clear at least in Book 11, when the narrator confesses his personal devotion to Isis, that the novel invites reading – or rereading – with much greater attention . . . for the second-reader, each withholding of information, in addition to still making sense as a narrator's strategy for the contrivance of surprise, becomes also a nagging reminder that the narrator is

reader: a first-time reader considers the *eo* compounds in book 11 in terms of their negative connotations in the previous ten books. However, someone who rereads the novel will approach the *eo* compounds in the first ten books in terms of the positive connotations that they undertake in book 11. Apuleius' diction is thus integral to readers' understanding of the novel, and the connotations of *eo* and its compounds demonstrate the many possible interpretations of the work, particularly in the final book.

silent about one colossal fact that demands explanation if the text is to be integrated as the utterance of a single-minded speaker" (*Auctor & Actor* 25, 144).

CONCLUSION

In this thesis, I have shown that *eo* and its compounds function as more than simply verbs of movement. They appear frequently in situations involving change, and several compounds exhibit metamorphoses of their own in terms of their meanings. By demonstrating how the various compounds work together in order to provide a framework of change, I have shown that Apuleius concerns himself with metamorphosis even at the linguistic level.

Analyzing critical words within the *Metamorphoses* reveals both the purposeful structure of the novel and the significance of Apuleius' diction. While the embedded stories seem unrelated upon the first read, a second read reveals thematic connections between the stories and the frame narrative, similarities often suggested by purposeful word choice. A reader who pays attention to Apuleius' diction can relate disparate stories on the basis of the themes in which *eo* and its compounds appear. Furthermore, although there are few direct literary allusions among compounds, a reader can anticipate the thematic direction in which a story will develop by noting which specific *eo* compounds appear.

While book 11 in particular remains difficult to interpret, the changes that *eo* and its compounds undergo call into question how Lucius himself transforms at the end of the novel. While some compounds retain the meanings they have had throughout the first ten books, others change, displaying new or unusual nuances in the final book. *Eo* compounds thus support two opposite interpretations of book 11: the uses that change highlight the transformation that Lucius has undergone, but the compounds that remain the same suggest that Lucius has not changed despite his conversion. The uses of *eo* and its compounds allow for multiple interpretations of the

novel as a whole, either as a journey culminating in a genuine religious conversion or as an entertaining story that ends with an unchanged, naïve protagonist. When examined carefully, Apuleius' diction thus provides additional methods of approaching the larger interpretative issues of the novel. This linguistic approach allows readers to experience the stories in a new way when considering the nuances in meaning of seemingly straightforward words.

For further research on this topic, I recommend performing a study of *venio* to see if Apuleius uses other verbs of movement in a similar manner. Additionally, for the sake of comparison, it might be worthwhile to examine pseudo-Lucian's Ὀνομαστικός to see if such linguistic transformation (in a verb of motion like ἔρχομαι) is also present in the similar Greek text.

It would be beneficial to look further into the role that narratology plays in this novel. Although *eo* and its compounds do not reliably mark transitions between the frame narrative and the embedded stories, this verb does provide points of comparison between the varied stories. To explore the connections between the different modes of narrative more thoroughly, it is worth examining Apuleius' diction in more detail to see if he includes any linguistic markers that signify a change from the frame narrative to the embedded stories.

BIBLIOGRAPHY

- Adamson, Sylvia. "From Empathetic Deixis to Empathetic Narrative: Stylisation and (De)Subjectivisation as Process of Language Change." In *Subjectivity and Subjectivisation: Linguistic Perspectives*. Eds. Dieter Stein and Susan Wright. Cambridge: Cambridge University Press, 1995.
- Agha, Asif. "Schematics and Superposition in Spatial Deixis." *Anthropological Linguistics* 38.4 (1996): 643 – 682.
- Arista, Javier Martín and Ana Ibáñez Moreno. "Deixis, Reference, and the Functional Definition of Lexical Categories." *Atlantis* 26.2 (2004): 63 – 74.
- Bakhtin, M.M. *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981.
- Bakker, Egbert J. "Homeric οὔτος and the Poetics of Deixis." *Classical Philology* 94.1 (1999): 1 – 19.
- - -, ed. *A Companion to the Ancient Greek Language*. Chichester: Wiley-Blackwell, 2010.
- Brecht, Richard T. "Deixis in Embedded Structures." *Foundations of Language* 11.4 (1974): 489 – 518.
- Bruhn, Mark J. "Place Deixis and the Schematics of Imagined Space: Milton to Keats." *Poetics Today* 26.3 (2005): 387 – 432.
- Bühler, Karl. *Theory of Language: The Representational Function of Language*. Trans. Donald Fraser Goodwin. Amsterdam: Benjamins, 2011.

- Clark, Marybeth. "Deixis and Anaphora and Prelinguistic Universals." *Oceanic Linguistics Special Publications* 29 (2000): 46 – 61.
- Coupland, Nikolas, ed. *Styles of Discourse*. London: Croom Helm, 1988.
- Danielewicz, Jerzy. "Deixis in Greek Choral Lyric." *Quaderni Urbinati di Cultura Classica* 34.1 (1990): 7 – 17.
- De Jong, Irene J.F. *Narratology and Classics: A Practical Guide*. Oxford: Oxford University Press, 2014.
- Fillmore, Charles J. *Lectures on Deixis*. Stanford: CSLI Publications, 1977.
- Finklepearl, Ellen D. *Metamorphosis of Language in Apuleius: A Study of Allusion in the Novel*. Ann Arbor: University of Michigan Press, 1998.
- Glare, P.G.W., ed. *The Oxford Latin Dictionary*. Oxford: Oxford University Press, 2012.
- Gorman, Susan. "When Text Becomes the Teller: Apuleius and the *Metamorphoses*." *Oral Tradition* 23.1 (March 2008).
- Green, Keith. *New Essays in Deixis: Discourse, Narrative, Literature*. Amsterdam: Rodopi, 1995.
- Hanson, J. Arthur, trans. *Apuleius: Metamorphoses, Books I – VI*. Cambridge: Harvard University Press, 1996.
- - -, trans. *Apuleius: Metamorphoses, Books VII – XI*. Cambridge: Harvard University Press, 1989.
- Harrison, S.J. *Framing the Ass: Literary Texture in Apuleius' Metamorphoses*. Oxford: Oxford University Press, 2013.
- Hägg, Tomas. *The Novel in Antiquity*. Berkeley: University of California Press, 1983.

- Herman, David et al., eds. *Narrative Theory: Core Concepts and Critical Debates*. Columbus: The Ohio State University Press, 2012.
- Hijmans Jr., B.L. and R.Th. van der Paardt, eds. *Aspects of Apuleius' Golden Ass*. Groningen: Bouma's Boekhuis B.V., 1978.
- Ilie, Paul. "Structure of Narrative Consciousness: Ideology and Deixis." *Siglo XX* 9.1-2 (1991 – 1992): 45 – 69.
- Josephson, Folke. "Joint Celtic, Italic, and Anatolian Evidence for the Expression of Deixis/Directionality." In *Miscellanea Celtica in Memoriam Heinrich Wagner*. Eds. Séamus Mac Mathúna and Ailbhe Ó Corráin. Uppsala: Uppsala University, 1997.
- Kahane, Ahuvia and Andrew Laird, eds. *A Companion to the Prologue of Apuleius' Metamorphoses*. Oxford: Oxford University Press, 2001.
- Kenney, E.J. *Apuleius, The Golden Ass or Metamorphoses*. Harmondsworth: Penguin Books, 1998.
- Kindt, Tom and Hans-Harald Müller, eds. *What Is Narratology? Questions and Answers Regarding the Status of a Theory*. Berlin: Walter de Gruyter, 2003.
- Kirichenko, Alexander. "Satire, Propaganda, and the Pleasure of Reading: Apuleius' Stories of Curiosity in Context." *Harvard Studies in Classical Philology* 104 (2008): 339 – 371.
- Klein, J.S. "Personal Deixis in Latin." *Classical Outlook* 77.3 (2000): 93 – 100.
- Klein-Andreu, Flora. "Anaphora, Deixis, and the Evolution of Latin Ille." In *Studies in Anaphora*. Ed. Barbara Fox. Amsterdam: Benjamins, 1996.
- Kroon, Caroline. "Text Structure and Referential Choice in Narrative: The Anaphoric Use of the Latin Demonstrative ille." *Belgian Journal of Linguistics* 23.1 (2009): 115 – 132.

- Lenz, Friedrich. "The Temporal Dimension of Discourse Deixis." *AAA: Arbeiten aus Anglistik und Amerikanistik* 24.1 (1999): 3 – 14.
- Lowe, N.J. *The Classical Plot and the Invention of Western Narrative*. Cambridge: Cambridge University Press, 2000.
- Macrae, Andrea. "Enhancing the Critical Apparatus for Understanding Metanarration: Discourse Deixis Refined." *Journal of Literary Semantics* 39.2 (2010): 119 – 142.
- Malsch, Derry L. and Kathleen M. Lant. "On 'Normal State' Deixis." *Linguistic Inquiry* 8.4 (1977): 744 – 746.
- Manning, H. Paul. "On Social Deixis." *Anthropological Linguistics* 43.1 (Spring 2001): 54 – 100.
- Montiglio, Silvia. "You Can't Go Home Again: Lucius' journey in Apuleius' *Metamorphoses* set against the background of the *Odyssey*." *Materiali e discussioni per l'analisi dei testi classici* 58 (2007): 93 – 113.
- Mushin, Ilana. "Evidentiality and Deixis in Narrative Retelling." *Journal of Pragmatics* 32.7 (2000): 927 – 957.
- Oldfather, William Abbott, Howard Vernon Carter, and Ben Edwin Perry, eds. *Index Apuleianus*. Middletown: The American Philological Association, 1934.
- Ovid. *Metamorphoses*. Perseus Digital Library.
- Padučeva, Elena V. "Deixis in a Narrative Text: General Strategies of Interpretation." In *Carina Amicorum: Carin Davidsson Septuagenariae 23.3.1990 Oblata*. Eds. Martina Björklund et al. Turku: Åbo Akad, 1990.
- Perry, Ben Edwin. *The Ancient Romances: A Literary-Historical Account of Their Origins*. Berkeley: University of California Press, 1967.

- Rauh, Gisa, ed. *Essays on Deixis*. Tübingen: Narr, 1983.
- Ribera, Josep. "Text Deixis in Narrative Sequences." *International Journal of English Studies* 7.1 (2007): 149 – 168.
- Schiffren, Deborah. "Crossing Boundaries: The Nexus of Time, Space, Person, and Place in Narrative." *Language in Society* 38.4 (2009): 421 – 445.
- Schlam, Carl C. *The Metamorphoses of Apuleius: On Making an Ass of Oneself*. Chapel Hill: University of North Carolina Press, 1992.
- Singer, Alan. *The Subject as Action: Transformation and Totality in Narrative Aesthetics*. Ann Arbor: The University of Michigan Press, 1993.
- Slater, Niall W. "Passion and Petrification: The Gaze in Apuleius." *Classical Philology* 93 (1998): 18 – 48.
- Światkowska, Marcela. "L'interjection: entre deixis et anaphore." *Languages* 161 (2006): 47 – 56.
- Thesaurus Linguae Latinae*. De Gruyter.
- Walsh, P.G. *The Roman Novel: The 'Satyricon' of Petronius and the 'Metamorphoses' of Apuleius*. Cambridge: Cambridge University Press, 1970.
- Winkler, John J. *Auctor & Actor: A Narratological Reading of Apuleius's Golden Ass*. Berkeley: University of California Press, 1985.
- Wright, Constance S. and Julia Bolton Holloway, eds. *Tales Within Tales: Apuleius Through Time*. New York: AMS Press, 2000.
- Young, David. "Projection and Deixis in Narrative Discourse." In *Styles of Discourse*. Ed. Nikolas Coupland. London: Croom, 1988.