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Blood-Guilt Queen

by *Madeline Bisbee*

After reading Aeschylus' Oresteia for the first time, I was struck by the forcefulness of Clytemnestra's character, particularly in Agamemnon. I found her motivations to be sympathetic, even if her methods were drastic and the ultimate outcome (i.e. her death) merely continued the cycle of violence that plagued the family line. I've always been fascinated by villainous women, as they represent a perversion of the expectations placed upon them in the societies they originate from, and many women from later times may find strength in relating to the struggles of these characters. As Greek women were expected to be only wives and mothers, Clytemnestra's active role as the regent of Mycenae for ten years, and her murder of Agamemnon as a way to secure her rule, makes her a subversive and controversial figure in the rest of the Trojan cycle. The title of the poem, "Blood-Guilt Queen," comes from the curse placed upon the House of Atreus, the family Clytemnestra married into, due to the repeated bloodshed the members of each generation committed against each other. The poem itself narrates Clytemnestra's story and questions whether her reasons were justified or not, especially compared with her treatment of her other children, Electra and Orestes.

Cold mother, cruel mother
Betraying the blood you bore.

But what of the one who was stolen from you,

BISBEE

Sacrificed not to the marriage bed but to the sword?
You would've lost her either way,
(Perhaps the greatest of the Achaeans
Would have made a cruel husband
Or she might have perished in childbirth),
But the lie cut far deeper
Than any truth that might have been.

Ten years to muse on this,
Ten years to rule, find a lover,
And one morning you hear of his homecoming.
He returns with everything he wanted from the war
And more.
His frightened Trojan concubine
Lamented her fate to the servants, unheard.

And that night you stood,
Labrys gleaming in the light of the braziers,
As he sat in the bath with the girl near.
A rush, a scream, two wet thumps,
And all your problems were solved.
Back in power with your lover, secured,
Or were you?

What of your other children,
Did you love them any less?
The boy who grew up without his father,
And the girl who witnessed your infidelity.
Why did you forsake them,
When they were safe?

BLOOD-GUILT QUEEN

Why was her life more important than theirs?

Now you find yourself on the other end of a sword,
And with a slash you meet the same fate you brought upon others.

Your death in turns a curse and a blessing,
Remembered as a wicked mother who killed for a child

Painting the Map *Ερυθρό*:
Why *Colonization* is a Misleading Term in Understanding Early Greek Overseas Settlement

by *David Hlusak*

Among the most remarkable accomplishments of the Ancient Greeks was their ability to colonize the Mediterranean in a period commonly referred to as a Dark Age. However, in the eighth-century BCE, the Greeks did not pursue colonization with a notion of "the flag," nor were there thoughts of "painting the map red."[1] Colonization implies ideas of imperial expansion that is characterized by the colonial experience of European nations from the sixteenth- to mid-twentieth-centuries CE. There then becomes an immediate concern with the use of the word *colonization* when referring to early Greek overseas settlements as the term is inherently charged with anachronistic notions of the exploitation of resources, the subjugation of indigenous peoples, and endeavors of religious conversion. Associating Greek overseas settlements with colonization becomes a simple, yet common, mistake because such analogies can be more easily relatable and understood to a modern audience. Accordingly, it is satisfying to imagine that the Ancient Greeks "had acted like us."[2] Because the intentions of early Greek overseas settlements were not aimed to consolidate territory, nor were they intended to control natural resources and trade routes under a single political entity, *colonization* becomes an inappropriate term to use.

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1. Anthony Snodgrass, "'Lesser Breeds': The History of False Analogy," in *Ancient Colorizations: Analogy, Similarity and Difference* (London: Duckworth, 2005), 48.

2. Snodgrass, "'Lesser Breeds'," 57.

Past studies of Greek *colonization* have been clouded by this anachronism because it has created a "complex history of cross-referencing in which the idea of European colonialism draws upon perceived ancient models, but is then used as a tool with which to understand these ancient models."[3] In order to untangle this paradox, Greek intensions for pursuing overseas settlements, or *apoikiai*, must be examined. Religious motivations played different roles in the establishment of *apoikiai* than in modern era colonies. Concepts of cultural superiority and ethnic understanding also reflect upon the two contrarily. Motivations, such as imperial intent, for overseas settlements and their relationship to trade and capitalism, must also be compared.

When Greeks set out to establish new settlements, they would take with them fire from the sacred hearth of their *metropolis* or mother-city.[4] Miletus was renowned for being the greatest *metropolis* because it was reputed to have set out twenty-five fires from its sacred hearth.[5] The flag of the modern nation-state can then act as an easy analogy to this practice. The sacred fire seems to claim the *apoikia* for the *metropolis*. The fire, however, was used more for ritual and religious purposes and, although Miletus had more *apoikiai* than any other *metropoleis*, it is important to note that it never emerged as a powerful city-state such as Athens, Sparta, or Thebes. With this in mind, *apoikiai* did not necessarily

3. Sara Owens, "Analogy, Archaeology and Archaic Greek Colonization," in *Ancient Colorizations: Analogy, Similarity and Difference* (London: Duckworth, 2005), 11.

4. Matthew Dillon and Lynda Garland, "Colonization" in *Ancient Greece: Social and Historical Documents from Archaic Times to the Death of Socrates*, 4th ed. (New York: Routledge, 1994), 3.

5. A.J. Graham, *Colony and Mother City in Ancient Greece* (Frome and London: Manchester University Press, 1964), 98.

amount to sources of power or wealth for the founding-state as colonies of the modern era had done. Thus, Miletus' reputation for having so many *apoikiai* did not celebrate its power, more than it celebrated its approval by the Gods.

For the Greeks, religion played a significant role in an expedition for overseas settlements but absent in the purpose of the *apoikia* was religious motivations for expansion. For Europeans of the modern era, colonialization was seen as a noble and civilizing act it which they sought a deliberate effort to spread their religion among the "barbarous and heretical" indigenous populations.[6] There are no indications that Greek settlers made any organized attempts to make converts of the peoples with which they came into contact. Although there are no recorded foundation oracles for several colonies of the eight-century BCE, it would have been important for early Greeks to have the blessing of the Gods before beginning the venture to establish an *apoikia*.[7] The fact that it became common practice for Greeks to secure the approval of Apollo before pursing an overseas settlement is indicative of its importance. Divine approval, however, did not provide the Greeks with a sense of divine right over peoples of the foreign lands of which they settled.

Unlike colonization during the modern era, there is less indication to presume the Greeks exercised a belief of cultural superiority over the indigenous people whom they met. The Greeks used "heroic genealogy" and "quasi-historical myths of migration" as devices that allowed them to relate much more readily to people

6. Owens, "Analogy, Archaeology and Archaic Greek Colonization," 11.

7. Dillon and Garland, "Colonization," 3.

of different ethnicities.[8] The myth of the Cretan king Milos serves as an effective example. When Milos was murdered in Sicily his, now leaderless, people were able to escape and settle in Southern Italy. Upon settling Southern Italy, it was the descendants of Milos' people who the Greeks perceive they had met.[9] This became a convenient method in creating an understanding of peoples who the Greeks may not have been previously familiar. Diplomacy in the ancient world would have been much more important than what is seen in the modern era examples because warfare technology had not yet created a surefire advantage in combat, much like the effect that the Maxim gun would later have on British imperial conquest.[10] Early Greeks were fighting with spears and swords, the same weapons that their foreign counterparts were also using. Inasmuch, heroic genealogies were applied to various barbarian people, including the Macedonians and Persians, to assist with empathy and diplomatic affairs.[11]

In a similar instance, the Epirotes would have been considered barbarians. Yet, the founding of many coastal cities in Epirus were attributed to Greek heroes.[12] This created a means for Greeks to acknowledge and relate to different peoples that they

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8. Irad Malkin, *The Returns of Odysseus* (London and Los Angeles: University of California Press, 1998), 134.

9. Malkin, *The Returns of Odysseus*, 134-135.

10. The Maxim gun was the first recoil-operated machine gun, invented in 1884. Historian Martin Gilbert has called it "the weapon most associated with the British imperial conquest," and likewise was used in colonial wars against indigenous populations by other European nations between 1886 and 1914 CE. Martin Gilbert, *A History of the Twentieth Century 1900-1933*, Vol. 1 (New York, NY: William Morrow, 1997), 11.

11. Malkin, *The Returns of Odysseus*, 140-141, 135-136.

12. Malkin, *The Returns of Odysseus*, 140-141, 135-136.

came into contact, softening their initial interactions. This example contrasts with instances of modern era colonials who saw indigenous peoples as undeniably different from themselves. However, the Epirus mode of life, being situated near the mountains, linked them more closely to "barbaric" Albanians than the Greeks that dwelled in *poleis*, or city-states.[13] But, the Greeks already had links with Epirus, so their view of Albania would not be strikingly unfamiliar. Furthermore, other areas in the Mediterranean with similar climates to the Greek mainland had familiar crops and agricultural techniques, and thus, offered relatability. If barbarians had a familiar mode of life, it would make it much easier to trust an assigned heroic genealogy and influence more peaceful interactions.

Historical tradition sees colonization as a violent seizure of territory, but there is no explicit evidence that would suggest that Greeks asserted particular hostility over barbarians.[14] That is not to say that Greeks did not have to fight native peoples for land which they desired or enslave those who succumbed to them. But rather, a barbarian was not necessarily viewed as being savage or uncivilized. For the Greeks, a barbarian was simply anyone who did not speak the Greek language, and they had associated heroic or mythological links with many of the peoples in which they encountered. Furthermore, archeology, at the sites of *apoikiai*, indicates a mixed record of Greeks from different *poleis*, native inhabitants, and Phoenicians, thus "fail[ing] to show a mimic of the material culture of any Greek mainland *polis*."[15] Therefore, these

13. Malkin, *The Returns of Odysseus*, 43.

14. Snodgrass, "'Lesser Breeds,'" 56-57.

15. Owens, "Analogy, Archaeology and Archaic Greek Colonization," 7.

interactions would not necessarily have been characterized by a punitive treatment of inferiority towards all indigenous peoples.

Near Syracuse, for example, native kings were friendly to the Greeks upon their arrival; the Greeks had brought a new type of prosperity.[16] In many cases, Greeks were able to establish trading relationships and maintained potent interactions with the indigenous peoples that inhabited the lands around Greek settlements. Greek culture, of course, influenced the people in which they came into contact, but the Greeks were also inspired by the native peoples as well. Examples of this cross-cultural interaction turn up in Sicily where vases have been found that are "native in shape but quite Greek in decoration."[17] Furthermore, historians of the Etruscans mostly acknowledge that "Greek arrival provided them with unprecedented social, cultural, and political stimuli."[18] If the Greeks had completely subjugated or annihilated indigenous populations, their influence would not continue to show in the archeological records, nor would affected civilizations have developed and flourished for such as how the Etruscans civilization had.

The concept of rule over foreign subjects then plays a much smaller role in the discussion of *apoikiai* than it does in modern era colonialism. *Apoikiai* had much weaker connections to their parent cities than modern colonies. *Apoikiai* exercised more of a cultural affiliation, and they typically had far greater autonomy and independence that would not support the implications of modern era colonies. Thera, for example, drafted their people to settle

16. John Boardman, *The Greeks Overseas: Their Early Colonies and Trade*. 4th ed. (New York: Thames and Hudson, 1964), 189.

17. Boardman, *The Greeks Oversea*, 189.

18. Malkin, *The Returns of Odysseus*, 162.

Cyrene, and they cursed anyone who might attempt to return, driving away those who made attempts.[19] This relationship was not typical for all *metropoleis* and their *apoikiai*, but it does demonstrate that the motivation of overseas settlements, for the Greeks, was not strictly intended to maintain connections with, or be subjects of, the parent-nation. Only rarely could a *metropolis* lay permanent claim on new overseas territory as modern nation-states had done.[20] Instances of *apoikiai* that may be regarded as intending to maintain political links with the metropolis were founded only by the sons of tyrants.[21] Such cases might suggest colonization of imperial nature, but it can also be interpreted as simply representing the aggrandizement of an elite family. More commonly, cultural ties between *metropoleis* and *apoikiai* would remain strong, but alliances varied, nor was capitalism a present factor. From the earliest period, there is no sure example of a city-founder who was intended by the *metropolis* to further its imperial or commercial policies.[22] Other factors must have then been present to influence overseas ventures.

As *poleis* were developing, political strife would have certainly become a motivation for overseas settlements. Greeks were struggling to control their own sphere of political influence within their *poleis*, which would have made it difficult to assert influence overseas. Taras, in south-east Italy, was founded to solve the issues surrounding the *partheniai*, who were Spartan in origin but had been denied political rights in Sparta.[23] Furthermore, the

19. Dillon and Garland, "Colonization," 2.
20. Snodgrass, "'Lesser Breeds,'"48.
21. Graham, *Colony and Mother City in Ancient Greece*, 30.
22. Graham, *Colony and Mother City in Ancient Greece*, 30.
23. Dillon and Garland, "Colonization," 1-2.

political motivation of many Phocaians to establish western settlements was to flee Persian domination in Anatolia.[24] The Phocaians did, however, take advantage of trading and piracy opportunities in the new region, after establishing these settlements.[25] But, contact and long-distance seaborne trade between the Near East, Western Europe, and the Greek mainland had already been in existence and increasing during the previous two centuries.[26] The establishment of Greek settlements throughout the Mediterranean certainly catalyzed trade, but this was a result of migration more than it was a motivation for colonization.

Modern colonialism was largely exercised through the nation-state, of which there is no ancient counterpart.[27] However, when addressing Greek *colonization* in the eighth-century BCE, the developing *poleis* do initially appear to be a compatible analogy to the modern nation-state. Yet, this simple assumption "imposes a mode of thinking that acknowledges differences in economic scale, but differences in kind between a pre- and post-Columbian world are denied."[28] This postulation foists the framework of modern capitalism onto a pre-capitalist world, as the Greeks did not take to the seas to establish new territory under the *metropolis*. As populations in Greece began to bolster in the eighth-century BCE, *poleis* began expanding but ultimately conflicted with other bordering *poleis* over territorial claims. The alternative to fighting over arable land was to locate land outside of mainland Greece.

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24. Dillon and Garland, "Colonization," 1

25. Dillon and Garland, "Colonization," 1.

26. Sarah B. Pomeroy, et al. *Ancient Greece: A Political, Social, and Cultural History*. 3rd ed. (Oxford: Oxford University Press, 2012), 91.

27. Snodgrass, "'Lesser Breeds,'"48.

28. Owens, "Analogy, Archaeology and Archaic Greek Colonization," 15.

Most typically, *apoikiai* were settled because population growth began to exceed what the land of the *metropolis* could support.[29] The founding of Cyrene, for instance, was an effort to reduce the population of Thera as a result of severe drought and famine.[30] Therefore, the *metropolis* was attempting to relieve itself of responsibility, not obtain more.

Chalcedon and Byzantium offer a worthy demonstration of Greek intentions for early settlements. Chalcedon was founded on the Asiatic side of the Hellespont, while Byzantium on the European side. Herodotus expressed that "the Chalcedonians must have been blind… for they would not have chosen such an inferior location when there was such a superior one available."[31] Byzantium is much better situated for controlling trade in and out of the Black Sea, so the contemporary view of the fourth-century BCE Greeks was surprised to learn that Chalcedon was settled first. However, the decision makes sense when considering that the site of Chalcedon was chosen for the primary interest of settling arable land, not to secure trade advantages.[32] There had not yet been a need to control trade routes or grain supplies to support largely populated *poleis*.

Overseas settlement could certainly result in economic benefit, not only for the *metropolis* but also for other *poleis* of mainland Greece and for non-Greek peoples as well.[33] This is because *apoikiai* created connections and cross-cultural interactions

29. Graham, *Colony and Mother City in Ancient Greece,* 41.

30. Graham, *Colony and Mother City in Ancient Greece,* 41.

31. Herodotus, *The Landmark Herodotus: The Histories*, edited by Robert B. Strassler, translated by Andrea L. Purvis (New York: Anchor Books, 2007), Book IV:144, 339.

32. Dillion and Garland, "Colonization," 12.

33. Snodgrass, "'Lesser Breeds,'"48-49.

that produced demands for foreign goods around the Mediterranean world. Again, from the point of view of state policy, its initial motivation was to ease pressure on the land of the founding city and to rid it of restless political elements. Not until the fourth-century BCE do politics in Athens, for instance, begin to indicate their "interest in the control of grain imports."[34] Sources from just one century prior "display a conspicuous lack of Athenian interference or interest in controlling the grain trade."[35] Large grain imports into *poleis* do not become prevalent until much later, during the classical period, demonstrating that models of capitalism were not yet developed enough to apply to early Greek overseas settlements, and perhaps not even to later *apoikiai*. It must also be pointed out that coinage had not yet been invented. The earliest coins were produced in the seventh-century BCE in the ancient kingdom of Lydia, an entire century after the Greeks began their ventures of overseas settlements.[36] Although profit is not strictly indicative of monetary wealth, and given the aforementioned circumstances, applying notions of capitalism to the early Greek *apoikiai* becomes a strenuous task when coinage had not yet been present.

The effort of the Greeks to colonize the Mediterranean world in the eighth-century BCE was starkly different than the idea that colonization leads to imply. Colonization invokes categories of modern thinking such as the organized spread of religion, the

34. Ulrike Krotscheck, "Going with the Grain: Athenian State Formation and the Question of Subsistence in the 5th and 4th Centuries BCE," (Stanford University Press, 2006), 2.

35. Krotscheck, "Going with the Grain," 2.

36. "The Origins of Coinage." The British Museum. http://www.britishmuseum.org/explore/themes/money/the_origins_of_coinage.aspx.

subjection of indigenous peoples, and strong connections to the parent-nation that supports capitalism and imperial ideologies. These concepts are conditioned into analogies of modern nationalism or by the, later, overseas exploits of Columbus, Cortez, or Captain Cook.[37] The Greeks, however, had profoundly different intentions than the modern era European explorers and colonials. Thus, a conscious effort must be made to avoid falling into such anachronistic pitfalls as referring to Greek overseas settlements as simply colonies. To approach eight-century Greek *apoikiai* as if they were colonies imposes modern ideas and concepts upon an ancient world that will need another two millennia to develop before it is able to comprehend such notions.

37. Malkin, *The Return of Odysseus*, 135.

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The Masculine or the Monstrous Femme:
An analysis of gender in the story of Cupid and Psyche

by *Victoria Hodges*

The gender roles of the characters present within Lucius's mystical journey in Apuleius' *Metamorphoses* are, necessarily, hard to define. In a society where gender roles are strictly regulated, yet often transgressed, it is no surprise that the characters of the tale of Cupid and Psyche experience moments of gender fluidity contrasted by moments of gender stasis. Within a larger tale concerning the character Lucius and his mystical quest to experience magical and spiritual enlightenment, the tale of Cupid and Psyche is told by an *anus,* "old woman" or "hag," to a young woman, Charite. Involving a young woman on the brink of marriage who faces adversity, the anecdote directly reflects the external situation of Charite, and even, perhaps, the situation of Lucius himself. Facing antagonists who represents 'perversions' of their traditional Roman gender roles, both Psyche and Charite take on an *animum masculum* "masculine spirit" in order to commit sacrilegious violence and enact revenge. In the tale of Cupid and Psyche, specifically, Psyche becomes the unwitting wife of a *mitissimam dulcissimamque bestiam* "the softest and the sweetest beast" ultimately transforming herself as victim.[38] Psyche, bewitched by her sisters to commit an act discordant with her gender and wifely duty, assumes a masculine spirit and, consequently, faces the loss of her husband and domestic place as wife. After her loss of social standing she subsequently wanders on her own Apuleian version of the epic hero journey. Charite similarly, in the encompassing

[38] (Apul. *Met.* 5.22.2)

narrative related in two parts, is first kidnapped by robbers on the eve of her wedding. Through a series of events, she is then rescued by her husband, only to be tricked by a close friend, Thrasyllus, eager to make Charite his bride. Assuming her own masculine spirit, Charite also enacts pious revenge, resulting in her piteous death upon the tomb of her husband.

In this paper, it is my aim to discuss the characters of Psyche and her sisters, in their individual journeys from maiden into masculine *femme*. By focusing, in particular, on the exact moments of the gender fluidity within the story of Cupid and Psyche, such as the will to commit violent acts against familial ties, I argue that there is a pivotal point when both Psyche and subsequently, the inspired Charite, transform from newly-wed women to masculine epic heroes. These gender transformations are further highlighted, I argue, by the many androgynous figures throughout both stories, specifically the sisters and Cupid, who simultaneously encompass and harass the two central characters. Finally, I suggest that Apuleius embedded the multivalent tale of Cupid and Psyche within the tale of Charite, in order to demonstrate the similarities between the masculine heroines and our narrator's own gender fluidity.

Reminiscent of the monstrous feminine characters of myth, such as *lamiae* "monster," *lupulae* "witch," or *anus* "old hag," the sisters in the story of Cupid and Psyche are described with both militaristic and mystical language.[39] Depicted as invading, penetrating, and bewitching, the sisters are ascribed a violent agency, which both emphasizes their own horrific, unnatural designs as well as provides a sharp contrast to the pure heroism of their victim, Psyche. Apuleius uses the two literary

[39] Paule (2014) 745. On the vocabulary of the Roman witch

tropes of the militaristic woman and the witch to describe the sisters, in order to impart a certain masculinity to characters who would traditionally represent the archetype of passive, elite women in Roman society. Within this presentation of the combined roles of masculine woman and inhuman creature, the sisters become a foil to the ostensibly natural role of Psyche as traditional woman. However, upon a closer inspection of the relationships between the sisters, it becomes clear that each of the three sisters retains her own active role throughout the story.

Upon their first visit to the house of Cupid and Psyche, the sisters are described simply as *sorores,* their true nature only hinted at in words such as:

> *Interea parentes eius indefesso luctu atque maerore consenescebant, latiusque porrecta fama sorores illae maiores cuncta cognorant propereque maestae atque lugubres deserto lare certatim ad parentum suorum conspectum adfatumque perrexerant.*
>
> "Meanwhile her parents were growing old from untiring grief and sorrow, and after the rumor had spread widely, those older sisters had learned all, grieving and mournful, they quickly had marched, after they had deserted their household god, in order to see and speak to their parents in rivalry."[40]

These lines suggest that the sisters, upon hearing the news of their sister's supposed death, instead of returning to their parents in grief over their sister like one might expect, they return

[40] Apul. *Met.* 5.4.6

in competition, *certatim*, over the favor of their parents. Furthermore, the inclusion of the *deserto lare* suggests a sacrilegious nature to their departure. By forsaking their individual household gods, they abandon their their own expected wifely duties in order to return to the home of their birth. In a move against the law of the *patria potestas,* the sisters foreshadow, perhaps only subtly, their ultimately dark desires towards their sister's well-being. Only after they have enjoyed the most luxurious bath *lavacro pulcherrimo* and inhuman food *inhumanae mensae* as guests of their sister, do they reveal their true nature to the audience: *iam praecordiis pentitus nutrirent invidiam*[41] "now deep within their hearts, they began to foster envy."

Subsequent to this visit, the actions of the sisters are described with language traditionally employed in military contexts. In the first instance of militaristic language, one sister, after having concocted a plan to bring out the demise of Psyche, says

> *"et nunc quidem concedamus ad maritos, et lares pauperes nostros sed plane sobrios revisamus, denique cogitationibus pressioribus instructae ad superbiam poeniendam firmiores redeamus."*
>
> "And now indeed, let us yield to our husbands, and let us return to our poor but humbly respectable household gods, and then, having prepared ourselves for battle with rather firm schemes, let us return more

[41] Apul. *Met.* 5.8.2-3

powerful in order to punish her arrogance."[42]

In these lines, the sisters yield to their husbands *concedamus* and prepare themselves for battle *instructae*. Acting as violent agents in the war against Psyche, the sisters actively choose to return to their husbands and their household gods. The use of the subjunctive in the two verbs *concedamus* and *revisamus* renders tangible, the sisters' unusual control over their own movements. Apuleius makes it clear in this harrowing speech that these women are choosing, rather than compelled, to return to the realm of their husbands, or their ironically termed *pauperes lares* "impoverished *lares*," if only to arm themselves for the impending, parricidal warfare. In addition, the inclusion of the two comparatives, *firmiores* and *pressioribus,* echoes the speaker's insatiable desire for more, be it more power, beauty, or wealth. Preparing for battle, concocting plans, and gaining power beyond the reaches of Roman feminine roles, the two women, respectively, assume the masculine role of commander facing an upcoming battle. In their role as commander, both sisters grant the power to exact punishment on a family member to themselves, donning the authority customarily reserved for the *pater familias*.[43] This monumental slight against Roman societal customs effectively "others" the two sisters, aligning them with notorious females such as the violent Amazons, warring against the traditional Roman gender roles.

Subsequent to the turbulent visit of her sisters, Psyche receives a lecture from her husband, Cupid, on the dangers of associating with *pessimae lamiae*. Continuing within the

[42] Apul. *Met.* 5.10.9
[43] Ripat (2016).

militaristic thread, Cupid pleads in obvious distress with his young wife, *"videsne quantum tibi periculum minatur? Velitatur Fortuna eminus, ac nisi longe firmiter praecaves mox comminus congredietur.*[44] "Do you not see how much danger threatens you? Fortune, a spear's throw away, attacks, and unless you take care to be very firm, soon will fight hand-to-hand." Cementing together the evils of Fortune and the evils of the sisters, Cupid warns against these feminine soldiers who are coming to fight Psyche in hand-to-hand combat. The use of the word *velitatur,* in this section, places Fortuna, a female goddess, in an actively violent role against Psyche and in league with both the sisters and ultimately, Venus. The fact that she is "a spear's throw away" and is described with the present tense of the verb *velitatur* suggests that the overall battle has already begun and will soon progress further into the violence of hand-to-hand combat *cominus*. In choosing the word *cominus*, Apuleius purposefully emphasizes the intimacy of the fight between two solitary characters, (perhaps Fortune and Psyche?). However, if Cupid, in the same speech, discusses the two sisters as the true evils rather than Fortuna herself, what might we think of this hand-to-hand combat? Perhaps, here, Apuleius draws attention to the larger story of Charite who fights alone against Thrasyllus, or even, to the larger encompassing tale concerning our narrator, Lucius, and his continuous battle with *saevior Fortuna*. It is further interesting to note that Cupid's desire for Psyche "to take care to be firm" *firmiter* suggests that Psyche herself must protect not only herself against the fatal onslaught and her potential utter destruction, but she must also protect Cupid from his terrible fate. This idea is further corroborated in

[44] Apul. *Met.* 5.11.3

Cupid's final speech before her sisters return with:

> *Tui nostrique miserere religiosaque continentia domum maritum teque et istum parvulum nostrum imminentis ruinae infortunio libera.*
>
> "Have pity on you and us and with a strict moderation, free your house, husband, yourself and that our little one from the misfortune of impending doom."[45]

Here, not only does Psyche have to protect herself and Cupid, but also her home and her child, becoming the active, masculine role of *pater familias* and guardian of her family. Emphasized by Apuleius' use of asyndeton as well as assonance reflected in the repeated ending *-um*, the warning spoken by Cupid gains a sense of formality and speed, stressing the intensity with which Cupid speaks. Even though Psyche gains the inherently masculine power to protect herself and her home, she is still given this power by a masculine entity. Perhaps, here, we might consider that the already pseudo-masculine deity, Cupid, undergoes his own gender fluidity within this passage, accentuated by the *nostrum* concluding the list of concerns. It seems that Cupid, and perhaps Apuleius, with the inclusive pronoun, *nostrum*, bookending the thought, is aware of the duality within his speech, that the realm of both the masculine and the feminine are explored. Significantly, Cupid commands Psyche to have pity *miserere* and to free herself *libera*, suggesting that her agency is both temporary and fragile. The imperative

[45] Apul. *Met.* 5.12.5-6

force behind these two verbs simultaneously grants Psyche her masculinity and invokes her femininity. It should be noted, also, that the components in the list, *domum maritum teque et istum parvulum nostrum,* each occupy specific places within the Roman feminine domestic space. Listing off the sole "ideal" aspects of a Roman wife, Cupid, while endowing Psyche with masculine agency, confines her deeper within her own traditional gender space. This is given an interesting balance when we consider that at this moment she is within the physical domestic space of her home.

Within this same speech, Cupid warns Psyche that,

> *En dies ultima et casus extremus! Sexus infestus et sanguis inimicis iam sumpsit arma et castra commovit et aciem derexit et classicum personavit; iam mucrone destricto iugulum tuum nefariae tuae sorores petunt.*[46]
>
> Oh, it is the final day and the last chance! Your dangerous sex and family as enemy already have taken up weapons and have moved out camps and have drawn the battle line and have sounded out the trumpet call; now with their sword having been drawn, your evil sisters seek your throat.

Here, Cupid warns Psyche that not only are her family members threatening to destroy her, but her own feminine gender *sexus infestus*, as well, plays a part in the militaristic siege. Although *sexus infestus* most likely is in reference to the shifting

[46] Apul. *Met.* 5.12. 4-5

gender of the sisters, if we read this reference as to the gender of Psyche herself, Cupid warns her against the envy and deception typically associated with women, as well as their supposed weakness of spirit. The *sextus infestus* representing both external and internal forces of danger. With the inclusion of the chiastic word order of *sumpsit arma et castra commovit*, Apuleius syntactically flanks Psyche, capturing the futility of Psyche's situation. In addition, the repetition of militaristic verb-noun and verb-noun echoes the linear progression of troops preparing for battle. In these lines, the sisters each hold their own drawn blade while seeking the throat of their sister. In possession of a phallic-like instrument with intent to penetrate, the sisters complete their transformation from *piae sorores* to masculine femme, assuming a violent agency unfamiliar to and monstrous in pious wives. It is interesting to note that the words in the line, *iugulum tuum*, are completely surrounded by both the sword and the nefarious sisters, which further reinforces the metaphor syntactically and deepens the effect of Cupid's distress.

After allowing the sisters to come to the house again, though reluctantly, Cupid leaves Psyche, providing a window of opportunity for the sisters. The next day, eager to enact their plans, they disembarked from their respective ships and went to the rock at breakneck speed, *recta de navibus scopulum petunt illum praecipiti cum velocitate.*[47] Despite the unwillingness of Zephyr, the sisters were carried down from the rock and subsequently entered the palace.

> *At illae incunctatae statim conferto vestigio domum penetrant complexaeque praedam suam sororis nomen ementientes thensaurumque penitus abditae*

[47] Apul. *Met.* 5.14.1-2

> *fraudis vultu laeto tegentes sic adulant.*[48]
>
> "And those sisters, without delay, immediately with crowded step, penetrate the house and having embraced their own booty, pretending the name of sister and covering their hoard deep within, while concealing the pretense with a joyful face, they flatter thus."

The militant sisters are not described simply as soldiers of Fortune, but as *penetrating* into Psyche's house. They are given active roles of sexual dominance typically relegated specifically to older men.[49] Casting the sisters as the invading force and Psyche as the defenseless house, or as the assailant and the victim, Apuleius highlights the perverse manipulation and eager distortion of the feminine gender by the *facinerosae mulieres*.[50] This verb, *penetrant*, though not overtly militaristic, is accompanied with *complexaeque praedam*, which situates the imagery solidly within the context of a home invasion and assault. In this scenario, it is Psyche, herself, who becomes not only the object to be penetrated but also the sought-after spoils of war.[51] Previously described as a *simulacrum fabre politum* a statue polished perfectly, Psyche becomes the desirable material object of the sisters' warlike envy. The subsequent use of the word

[48] Apul. *Met.* 5. 14.3-4

[49] Kamun and Levin-Richardson (2014) 449. Though this verb is not directly associated with a sexual context, the violent force of the meaning must be intentional.

[50] Apul. *Met.* 5.19.5

[51] Perhaps this echoes the tradition from epic that women play a part as war prizes for the victorious enemy, as seen in *Iliad* 1.

thensaurum is interesting in that it further invokes material possessions and monetary gain. Motivated by their envious desire to consume Psyche's beauty and wealth, the sisters conceal their designs from their sister, creating a joyful façade, just as an actor donning a mask.

Following this violent invasion, the sisters flatter Psyche with sweet words of congratulations, *sic adfectione simulata paulatim sororis invadunt animum* "thus, with simulated affection, gradually they invade the soul of their sister.[52] Here, again, Apuleius invokes warfare with *invadunt,* though it is not the house which they invade, but the very *animus* of *Psyche*, Soul, herself, deepening the metaphor of the active masculine penetrator and the "passive" feminine penetrated. In their pretense of loving, concerned sisters, the women convince Psyche that her husband must be a vicious monster intent on devouring her when she is fully mature and the only way to avoid her fate is to murder him while he is still asleep.[53] Having woven their manipulations and lies, the sisters are described as acting thus:

> *Tunc nanctae iam portis patentibus mudatum sororis animum facinerosae mulieres, omissis tectae machinae latibulis, destrictis gladiis fraudium simplicis puellae paventes cogitationis invadunt.*[54]
>
> "Then the criminal women having acquired the naked soul of their sister, with her gates lying open,

[52] Apul. *Met.* 5.15.1
[53] Apul. *Met.* 5.17-18
[54] Apul. *Met.* 5.19.5-20.1

> the hiding places of their concealed war-machines having been abandoned, the swords of deceit having been drawn, they invade the fearful thoughts of the simple girl."

Depicitng the climax of the sisters' evil machinations, Apuleius employs both the militaristic language and the phallic imagery present in earlier descriptions in order to convey the masculinity of the women and their perverse designs. Substituting the word *animum* for Psyche, Apuleius describes the young wife as *nudatum* or "naked," effectively accentuating the vulnerability associated with her gender. This word choice in conjunction with the closely following *destrictis gladiis*, emphasizes the phallic nature of the *facinerosae mulieres.* Apuleius further implies a violent assault on Psyche's womanhood with the words *iam portis patentibus*, which are syntactically surrounded by her violators. A phrase associated with siege of a city, it functions as both a continuation of the militaristic imagery from the previous passages and as a metaphor for the literary sexual assault of Psyche by her sisters. These lines emphasize the violence of the masculine antagonists and the passivity of the *simplices puellae*, who is, again, syntactically surrounded by the weapons of warfare.

Apuleius uses the militaristic metaphor to not only portray the sisters as perverse corruptions of the Roman woman, but also to provide a stark contrast with the seemingly nonviolent role of Psyche herself. The masculine sisters become as terrifying as the army of an enemy attacking the gates of a city as Apuleius aligns them with the violent Amazonian "others" of myth.

In this world of the "other" and the monstrous, Apuleius uses language generally associated with witches and hags, in

conjunction with militaristic imagery, to describe the sisters. Old women in Roman society, though not uniformly hated, are consistently shunned and villainized in both literature and in daily life. Associated with heavy drinking, insatiable greed and perfidious envy, they are considered useless members of society with a natural proclivity towards violence.[55] Essentially, the Roman belief was that, "the more withered and saggy one became, the greater the envy, lust or desire to steal the sap of younger, suppler bodies, the greater the need for literal rejuvenation at the expense of those who enjoyed justified succulence."[56] Vessels for these base desires, old women became associated with witches, vampires and inhuman creatures, and thus became an elevated role in the stories concerning specifically young lovers.

The sisters in the tale of Cupid and Psyche, despite their youth, are described as similar to these witches and envious hags.[57] For example, in one of Cupid's warning speeches, he tells Psyche:

> *Perfidiae lupulae magnis conatibus nefarias insidias tibi comparant, quarum summa est ut te suadeant meos explorare vultus, quos, ut tibi saepe praedixi, non videbis si videris.*[58]

"These treacherous she-wolves, with great efforts,

[55] Ripat (2014) 114.
[56] Ripat(2014) 113.
[57] Paule (2014) 753 In this article, the sisters are described as lesser evils than the other witches who feature heavily in the *Metamorphoses.*
[58] Apul. *Met.* 5.11.4-5

> prepare evil traps for you, whose greatest wish is that they persuade you to explore my face, which, as I often have promised to you, you will not see if you see."

Apuleius employs one of the many terms for old hag, *lupula*. Originally associated with old prostitutes, this name ascribes lust, one of the essential characteristics of witches, to characters who have already displayed an unnatural amount of agency and power. In the role as old prostitutes, the sisters are preparing *nefarias insidias*, "sacrilegious traps," language meant to invoke the potions, *venenum,* used by historical witches. This allusion is emphasized by Apuleius' previous use of *anhelantes vipereum virus* to describe the sisters' speech.[59] Further in the story, the sisters are even described as *pessimae illae lamiae noxiis animis armatae venerint* "those worst vampires will come armed with infecting soul."[60] Here, not only are they older prostitutes consumed by lust and envy, but they are unnatural monsters devouring their prey. Other worldly in their actions, the sisters are further described as flying, *volant,* through the land and harassing their sister Psyche, just as Furies. Heightening their corruption of the traditional female role of passive obedience and pious reverence, the sisters assume both societal and supernatural roles, heavy with personal agency.[61] Depicted in Roman art as grasping their throats with their hands to demonstrate choking, the old witches were often associated with a lack of air or asphyxiation, known to cause the same in their victims as their

[59] Apul. *Met.* 5.12.3 and Paule (2014) 745.
[60] Apul. *Met.* 5.11.5
[61] Apul. *Met.* 5.21

souls were devoured. This is especially interesting when we consider that near the conclusion of the anecdote, Psyche enacts revenge by depriving her sisters of the wind, Zephyr. She deceives them by saying that Cupid waits for them in his halls and Zephyr will be there to escort them. However, when, in their lust they leap off the cliff, as they had done several times previously, there is no wind to catch them, deprived of the *animus* they so desperately craved.

After she was persuaded by her sisters to betray her husband and break her vow, Psyche gives into what Apuleius terms her "natural weakness" upon the return of her husband, Cupid. Once he had fallen asleep,

> *Tunc Psyche et corporis et animi alioquin infirma Fati tamen saevitia subministrante viribus roboratur, et prolata lucerna et adrepta novacula sexum audacia mutator. Sed cum primum luminis oblatione tori secreta claruerant, videt omnium ferarum mitissimam dulcissimamque bestiam, ipsum illum Cupidinem formonsum deum formonse cubantem, cuius aspectu lucernae quoque lumen hilaratum increbruit et acuminis sacrilege novaculam paenitebat.*
>
> "Then Psyche, although weak in body and in soul, nevertheless invigorates her strength by the directing savageries of Fate, and with the light having been picked up and the dagger having been drawn, bold, she changes her sex. But when the secrets of their bed were made clear at once by the gift of light,

> Psyche sees the softest and sweetest beast of all, that very beautiful god, Cupid himself, lying beautifully, the light of the lamp with the sight of him began to jump and the dagger grew ashamed of its sacrilegious sharpness."

Immediately striking in the passage is that while holding a phallic-like instrument, *novacula "*dagger*"* in order to commit a violent act, Psyche generates a change in her sex, *mutator sexum.* Similar wording is found in the subsequent story of Charite and Tlepolemus when Charite takes up a hairpin, her own phallic object in order to stab Thrasyllus.[62] At that moment Charite is described as *fremens masculis animis* growling with a masculine spirit, allowing her the *impetus* to enact her own revenge.[63] In the passage quoted above, Psyche, like Charite, is motivated by the *saevitia Fati* to bring about violence, suggesting that their masculine revelations were inevitable. This fact is especially interesting when we consider a line from earlier in the story when one of Psyche sisters speaks to the other: *exordio sermonis huius quam concolores fallacias adtexamus.* "on the essence, or warp, of this conversation, let us weave lies as colorful as possible."[64] Directly invoking the Fates who spin the tales of the mortal world, Apuleius aligns the machinations of the evil sisters with the designs of Fate, Fortuna, and Venus, suggesting that even divine beings are subject to corruption. In the passage quoted above, Apuleius describes Psyche as *audacia*, an adjective typically describing a masculine hero and provides her with the

[62] Frangoulidis (1999) 612.
[63] Apul. *Met.* 8.11.
[64] Apul. *Met.* 5.16.5

verb *videt.* Psyche, upon drawing her knife, has an epiphanic moment in which she sees not only the truly feminine nature of Cupid, described passively as the *mitissimam dulcissimamque bestiam*, but the suppressed masculine qualities of her own state of being. The vulnerability of Cupid, expressed by the superlatives, underscores his own feminine state of being at that poignant moment, when Psyche seeks to stab him with her phallic object.[65] When Psyche realizes her true nature, she transforms into the traditional epic hero, a transformation that "involves both the doing and knowing, that the pattern of action that characterizes heroism exists to support an underlying development and growth of consciousness."[66]

Following this moment of discovery, Psyche, abandoned by Cupid, embarks on a journey, or wandering, reminiscent of the heroic journey homewards. In constant search for reprieve from her sufferings and a reunion with her husband, Psyche wanders from temple to temple. During this wandering, she attempts suicide several times only to be rescued by different deities and elements of nature. The lack of motherly concern during these times of intended self-harm is thought by some scholars, to be distasteful selfishness. If we read this, however, through the lens that Psyche is on her own epic hero's journey, it makes sense that her character would have no concern for wifely duties, as the journey is traditionally reserved for a masculine hero.[67] In addition to her heroic journey, Psyche undergoes a series of labors instituted by Venus to destroy her, echoing the labors of Hercules told in previous myths, and cementing her in this

[65] Frangoulidis (1999) 602.
[66] Edwards (1979) 39.
[67] Edwards (1979).

masculine role.[68]

In conclusion, I argue that Apuleius employs specific language and imagery in order to invoke the literary tropes of the militaristic woman and the old witch. These allusions convey the gender fluidity of both the characters within the story of Cupid and Psyche and within the encompassing story of Charite.[69] Each of the main characters within Cupid and Psyche, in particular, harbors and acts upon both feminine and masculine characteristics, perhaps reflecting the larger gender nonconformity of Lucius, himself, who, along his perverse epic hero's journey, undergoes his own epiphanic moments of role reversals.[70]

[68] Edwards (1979)

[69] It is my aim to continue this paper in a supplementary discussion of the masculine and feminine roles within the story of Charite and Tlepolemus.

[70] Apul. *Met.* 6.27 when Lucius is unable to have sex with any of the mares and is subsequently bit, bruised and kicked by the male horses.

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IN CASTRA CUPIDINIS

In Castra Cupidinis:
A Comparative Essay on Cupid in Apuleius and Ovid

by *Emily Hollocks*

Cupid, through various iconography, is almost always depicted as a small boy with rosy cheeks and wings spreading from between his shoulders. Mischievous and disobedient to divine will, it is Cupid's intervention that creates many of the narratives that exist within Greek and Roman myth; it is he, at the direction of his mother Venus, who persuades Dido to fall in love with Aeneas in Virgil's *Aeneid,* and he who forces Apollo into falling for Daphne in the *Metamorphoses* by Ovid out of spite. Cupid, as the one who spreads *eros,* is champion over both the mortal and the divine; his particular affinity with his bow is inescapable, from everyone including himself. It is his depiction in the *Metamorphoses* by Apuleius, specifically in the Cupid and Psyche story, which differs from this mischievous, destructive and childish version already presented, which caused me to pause. Research and scholarship on Cupid and Psyche seems to revolve exclusively around Psyche and her part in the story, or her part in companionship with her illustrious lover, Cupid. In this essay, I will analyze the portrayal of Cupid from within the *Metamorphoses,* and compare this Cupid to the Cupid of Ovid's *Amores.* The Cupid of Ovid's *Amores* and the *Metamorphoses* is playful and domineering; in the first few lines of the programmatic poem of the *Amores*, Cupid is already a thief, having stolen a foot of the line. His inclusion in the tale of Psyche and Cupid, and by extension, the *Metamorphoses* by Apuleius, softens the more mischievous and destructive nature of this god, and instead turns him toward a more sympathetic and romanticized version of the boy-god. I will be exploring the shift between these

two distinct versions of Cupid, and what this shift implies within the work of Apuleius specifically. By transforming the mischievous and domineering Cupid of Ovid's *Amores* and *Metamorphoses* into the love-struck and distorted version of Cupid within the Psyche and Cupid tale in the *Metamorphoses,* Apuleius makes commentary on the inter-connectedness between the existence of love and the soul and uses love and Cupid to show a true metamorphosis in his soul and steal away Cupid's *authoritas,* which is remarkably clear within Ovid's *Amores.*

Cupid in Ovid's *Amores*

Small and boyish, but far from weak, Cupid is one of the titular gods present within Ovid's Amores. Unwilling to mirror the grandeur of the Homeric epic, and perhaps partially afraid of being unable to mirror this greatness, Ovid instead relies on the mischievousness of the god of desire, and proclaims thus in the beginning four lines of the programmatic poem:

> *Arma gravi numero violentaque bella parabam*
> *Edere, materia conveniente modis.*
> *Par erat inferior versus – risisse Cupido*
> *Dicitur atque unum surripuisse pedem.*
>
> "I was preparing to produce arms and violent wars
> in a great number,
> With material suitable for the meter.
> The lower verse was equal – but Cupid is said
> To have laughed and stolen away one foot."

Ovid, in his ambitions and aspirations, starts his poem by signaling

his interest in writing something comparative to Epic; it is the intervention of Cupid, described by the two perfect infinitives included in the line *risisse* "to have laughed" and *surripuisse* "to have stolen away", that halts this very ambition. Cupid, in his chaotic and unpredictable wile, interrupts by laughing and stealing away a foot of the meter, which in turn allows Ovid the excuse of only being able to produce elegiac poetry in hexameter and pentameter. Even in his initial introduction, Cupid is mischievous and destructive; it is his action in stealing the foot that reduces Ovid to his angered questioning in the following lines. His stealing of the foot also makes him the direct agent of most of these poems; without the inclusion of Cupid and his wiles, there would be no *Amores* – both literally and figuratively. Immediately after Ovid spirals into questioning Cupid; he spitefully names him as a *saeve puer* "cruel boy" in line 5, a malicious means of trying to disseminate Cupid's divine power and intervention by referring to him only as *puer,* and then further inverts natural order by presenting alternate versions of the lives of the Gods, in which their divine roles are inverted. In such a way, Ovid is accusing Cupid of this inversion; it is Cupid's disobedience to the will of the poet that directly causes this role-reversal.

Once Ovid's god-inversion imagery is complete and he is resigned to complain about his fate as an elegiac poet, he once again addresses an active and somewhat restless Cupid in line 21 to 24, who has his quiver loosed (*soluta pharetra*) and chooses one made for the poet's destruction (*exitium).* Cupid then responds to Ovid, proclaiming: *quod canas, vates, accipe opus!* "poet, accept this work which you should sing of" in line 24. This line is the first in which Cupid is vocalizing his commands to Ovid; in this moment, his agency is vocalized from within the text – the use of

the imperative grants him a sort of divine authority over Ovid and his work. Love, and by extension Cupid with his use of divine authority and the casting of the arrow, therefore reigns in our poet's empty heart (1.1.26).

Moving into Amores 1.2, the reader is met with a restless Ovid, having been struck by Cupid's arrow and now helpless in love. Ovid tosses and turns in his sleep (1.2.3-4), and is *temptarer* (assailed or attacked) by *amore* (1.2.5), all while cruel Love turns his heart, possessed by the love given by Cupid's own arrow (1.2.8). Here, even in the transition into the second poem of the collection, Ovid is possessed by Cupid; the authority that was mischievously stolen from him in the first poem is still not his own, and now he has even become anguished by it. The rest of Amores 1.2 emphasizes this distinction of Cupid's divine authority as it transitions into a triumphal scene begun by a direct call to Cupid himself: *En ego confiteor! tua sum nova praeda, Cupido; / porrigimus victas ad tua iura manus.* "Look, I confess! I am your new spoil, Cupid; I stretch out my conquered hands to your justice" (1.2.19-20). In this scene, the audience can see a complete submission of the author to Cupid; Ovid is offering over his hands to be conquered (*victas*) in a sense that sees him overtaken completely. He names himself the spoils or prey of Cupid (*praeda*), with the possession emphasized by the use of *tua.* Ovid also uses the poetical plural in line 20 (*porrigimus*) to emphasize the sense of belonging to another; his agency has been completely stripped of him, and so his actions cannot be constituted solely as his own – therefore he invokes the poetic plural to also give agency to Cupid, who rules over his heart.

Ovid then continues by invoking a triumphal procession, a public procession of a successful military commander in Rome as

he returns from battle triumphant and followed by that which he has conquered. In this triumphal march, Ovid remains as the conquered, seen when he states again: *ipse ego, praeda recens, factum modo vulnus habebo et nova captiva vincula mente feram.* "I myself, a fresh spoil, I will wear the wound created in moderation, and I will bear my new chains in my captive mind." (1.2.29-30). In this display, Cupid is victorious; he lords over not only Ovid, but over captive young boys and girls in love (1.2.27), and has lavished himself with gifts from the gods, such as myrtle and a chariot in which to follow through with his procession (1.2.23-26). Behind the chariot are also Conscience, Modesty, who are declared as enemies to the camps of Love (1.2.31-32). In this sense, Cupid, or Love, is ruler over all; not only humans, but the gods are also subject to his power. He leads the processional triumph, which equates the procession with a display of power presumed on the subjugation of the following and the violence that predated it.

John Miller explores a reading of Cupid's triumph, in which he suggests that the captives, specifically Conscience and Modesty, who are being led with their hands tied behind their backs (1.2.31), alludes to a Greek painting of Apelles, who had his own hands tied behind his back while being followed by Alexander in a chariot in celebration.[71] Miller argues that

> "When Cupid replaces Alexander in the conqueror's car, Apelles' concept undergoes a profound deconstruction. The conquered no longer represent disorder (Furor or Bellum) but rather virtues of civilized society. Where Alexander's conquest of the world emblematically put an end to war or

[71] Miller, John (1995). pp. 292-293

> battle-madness, Amor's victory will remove good
> sense and modesty"[72].

If we as an audience are to follow this reading of Cupid's triumph, the stark sense of the militaristic characteristics of the procession become clear. When framed by the introduction of Apelles', Cupid's triumph is abnormal and abhorrent when considered by the values of Roman society. Cupid here is symbolized by the wild furor of love; he captures the good sense and modesty of those who fall victim to his mischievous and destructive ways.

So what does this say of Cupid? Love, as conqueror of all, is an innately violent and dominating force within Ovid. This is emphasized by the end of the poem, wherein Ovid states:

> *Ergo cum possim sacri pars esse triumphi,*
> *Parce tuas in me perdere, victor, opes!*
> *Adspice cognati felicia Caesaris arma–*
> *Qua vicit, victos protegit ille manu.*
>
> "Since I am able to be a part of this sacred triumph,
> Spare to ruin your power upon me, victor!
> Look upon the happy weapons of your kinsman Caesar–
> The hand which conquers is also the hand that
> shields the conquered." (1.2.49-52).

While it is believed this excerpt is more of a commentary on Ovid's viewpoint of Augustus, if this passage is framed still in our concept of Cupid as *victor,* then we are to see Cupid as both conqueror and protector. Ovid acknowledges the divinity present within the

[72] Miller, John (1995). p. 293

triumph (*sacri triumphi*) and submits himself once more to the victor, when he asks that Cupid not waste his power upon him, presumably with the idea that Ovid has now fully submitted himself to Love and is committed to continuing to write his love elegy. Cupid, on the other hand, can replace Caesar in being the one who conquers, by means of love, but also shields those he conquers by providing them with the gift of *amor*.

Lastly, this militaristic reading of Ovid's version of Cupid is exemplified by poem nine in the first book of the *Amores.* Cupid, now supposedly the *authoritas* over the work and as triumphant military general as established in the first two poems of the work, now continues to present himself as a successful militaristic divinity in the wars concerning love. Poem nine opens by simply stating: *militat omnis amans, et habet sua castra Cupido* "every lover is a soldier, and Cupid has his own camp" (1.9.1). Here, Ovid is reinstating the authority of Cupid once more, as if the reader might have forgotten the processional triumph or the opening lines of the book. Cupid has his own military camp in this poem, and everyone who is subject to the effects of love is a soldier within his camps, as every man that is old enough for love is also suited to that of war (1.9.3). The love-weary soldier of Cupid is strenuously tested throughout the poem; he climbs through mountains, rivers and rain, and crosses the earth for the sake of his love. This is emphasized when Ovid asks: *quis nisi vel miles vela amans et frigora noctis / et denso mixtas perferet imbre nives?* "Who but either soldier or lover will bear through the cold of night and the snow through heavy rains?" (1.9.15-16). Commanded by Cupid, this soldier is subjected to love, and by extension the boy-god's divine will. This command, authored by Cupid himself, seems to be gracefully accepted by our poet Ovid; this is exemplified toward

the end of the poem wherein he proclaims: *inpulit ignavum formosae cura puellae / iussit et in castris aera merere suis. "*care for the beautiful girl pushed me from listlessness and commands in time me to behave in her camps" (1.9.43-44). In this moment, the *authoritas* of Cupid is transferred to the *puellae* of which Ovid speaks; the girl is now the one who commands (*iussit*) in her own camps (*suis castris*), and now, as the one who is loved and adored by the poet, holds command over the one who loves her. This transfer of power seems to be a commentary simply on the power of such a love that Cupid might possess himself; his authority and divine will is all powerful – so much so that his prey also gain their own sense of agency from the love that he deploys.

It reads, then, that the Cupid of Ovid fulfills the iconography of the mischievous and playful boy-god with sprouted wings from his shoulder-blades. Ovid's Cupid is all-powerful; it is he who commands the direction of Ovid's writing, he who forces Ovid into writing elegy even without the presence of a lover within his life. Cupid in this version is also adorned with militaristic imagery; even from the inception of the book, he is surrounded by the imagery of epic writing, which is littered with fights and battles that pay homage to the epic works of the Greek authors. He is triumphant ruler sitting atop his chariot, followed in chains not only by our author, Ovid, but also all those who have fallen prey to the effects of love and anything that might inhibit a person from fully surrendering themselves to the such effects. This Cupid is the prideful battle commander returning from war and subjugating not only the mortal but also the divine to his will. Cupid, in this instance, has complete authority not only over the work, but all those who should be unlucky enough to come into contact with him; his will is not contested or even remarked upon but simply

expected.

Cupid in Apuleius' *Metamorphoses*

The Cupid of Apuleius' *Metamorphoses,* specifically that of the Cupid and Psyche tale embedded within the Roman comedy, is of a different breed of character. In comparison to the unmovable and uncontested Cupid of Ovid, this Cupid is instead subject to the will of Psyche and his own love; enamored and unable to restrain himself, he whisks Psyche away to marry, and allows her most anything that she wants.

Our first introduction to Cupid, as can be inferred, is incredibly negative. Venus, outraged that a mortal girl is being compared to her in terms of her beauty, summons her young son, Cupid, to dissolve the issue. His first appearance reads:

> *Et vocat confestim puerum suum pinnatum illum et satis temerarium,*
> *Qui malis suis moribus contempta disciplina publica flammis et sagittis*
> *Armatus per alienas domos nocte discurrens et omnium matrimonia*
> *Corrumpens impune committit tanta flagitia et nihil prorsus boni facit.*
>
> And she called on that winged boy of hers immediately, reckless enough,
> He whose bad habits disdained public discipline and armed with flames
> And arrows wanders through foreign homes in the night and corrupting

> Marriages of all with impunity joins such a
> shameful act and makes nothing
> Of good. (4.4-5).

This first appearance of Cupid from within the text appears almost in stark contrast to the Cupid presented by Ovid. Apuleius' Cupid holds the same mischievous nature, but his nature seems to be darker and almost wholly corrupted even from the start; he is reckless (*temerarium*), has bad habits (*malis moribus*), wanders through foreign homes armed with his weapons, and corrupts the marriages of not a few, but all (*matrimonia omnium*). Most importantly, Cupid is emphasized by the last line of the quote, as he makes nothing of good (*facit nihil boni*). The Cupid of Apuleius is a destroyer and ruins the sanctity of that which is blessed; he is called upon by his mother only to try and commit the crime of ridding her of the competition of Psyche, and is so wholly and completely divided from the concept of good that he can no longer manufacture anything that is of that nature. He is armed, like his militaristic twin in Ovid, but solely focused on completing the tasks set for him by his mother and creating disorder and chaos within the personal lives of the people he presides over. This Cupid already is introduced with a stripped agency. Though it is believed that his deviance from the good, such as in destroying marriages and wandering through foreign homes, are acts delineated from his own agency, his initial introduction into the text is to follow the divine will of his mother, Venus. He is also not mentioned explicitly by name, which further disputes his agency from within the text. He is next mentioned by Apollo in reference to Psyche's future being wed to a hideous monster which only further distorts Cupid's character from within the text. Apollo mentions that her

future husband will not be of mortal stock *(mortali stirpe*), that he is cruel, wild, and of a serpentine evil (*saevuum, ferum, vipereum, malum*), as he wearies (*fatigat*) and debilitates (*debilitat)* all things; so much so that even Jove trembles before him (*Iovis ipse tremit*) while he frightens (*terrificantur*) the gods and makes Pluto tremble in fear (*horrescunt)* (4.33.1-3). This Cupid, with the agency granted to him by his mother, is in stark contrast to the Ovidian Cupid; by Apuleius' standards, or at least Apollo's, Cupid is evil – his describing words in this text identify him as the winged boy of popular iconography, but adds that he is as cruel as his mother. Gone is the boyish mischievous characteristic of Ovid – the Cupid presented in this text is one pulled from Apuleius' nightmares. This moment also recalls, perhaps reservedly, the language of love poetry; though this Cupid is distinct from the softer Cupid found within Ovid, the mention of both the *flamma* and *fero* recall the language of this same love poetry. Parker and Murgatroyd explore this concept in their article, "Love Poetry and Apuleius' 'Cupid and Psyche'", wherein they argue that "some of the amatory images and words are simply taken over, creating an ambience of love poetry, but there is often enlivening play and innovation. So, for example, there is purely straightforward usage of Cupid's torch and arrows wounding and burning […] and of terms such as *amica, blanditiae* […] applied to this mistress"[73]. The intertextuality provided here proves then to somewhat soften the character of Cupid; the language of love elegy is sweet and warm in a way that remains absent from the Roman comedy. This scene, as explored by Frangoulidis in their article "Intratextuality in Apuleius' *Metamorphoses*", which dictates that Cupid is a beast allows "Cupid's representation as a beast by both the oracle and the sisters

[73] Parker and Murgatroyd (2002). pp. 401

establishes a thematic connection with Charite's groom Tlepolemus in the tale of Tlepolemus/Haemus"[74]. This intertexuality allows for the story of Cupid and Psyche to mirror and both make a commentary on Lucius and his transformation within the text, as well as the relationship that exists between Charite and Tlepolemus.

But Cupid, as a titular character in the tale, explores a complex relationship with his mortal counterpart, Psyche, that reads him as a love-struck villain. At the end of book four, Psyche is whisked away by the west-wind Zephyr to be presumably wed off to a miserable and terrifying creature; resigned to her fate, it is with surprise that she is placed in a field full of flowers in which she falls asleep (5.1.1). In this *locus amoenus,* asleep and surrounded by a field full of flowers, the reader might recall imagery of Persephone's abduction, but inverted. In this reading, Psyche is Persephone, not whisked away from a field full of flowers, but instead placed directly into the middle of them. If we are to read Psyche as Persephone, then Cupid's place as Pluto is overstated; he unwillingly takes his bride to this secluded palace, and remains hidden from her in the text in fear of her seeing his own face. The first moment in which Psyche finally meets her husband is one of rushed terror; Psyche, resting gently in her bed, quailed and trembled and feared that which she didn't know (*pavet et horrescit et quovis malo plus timet quod ignorant*). Cupid's first appearance to Psyche seems absent of the desire and kindness reserved to love; he comes into the room, mounts the bed, makes her his wife and departs in haste before the sunrise (5.4.3-5). This haste is emphasized by the use of the pluperfect in each of these action verbs; Cupid, afraid of his wife finding out his own identity, and perhaps afraid of the own love which he forces onto others,

[74] Frangoulidis (1997). p. 295

abandons her to the disembodied voices that return from earlier to aid her in her new home. As explored by James Morwood in his article "Cupid Grows Up",

> "when Cupid has Psyche abducted and installed in a palace with a beautiful garden, he is embarking on a relationship that he clearly hopes will endure; from the time of their first night together it is always descried in terms that suggest legal marriage, and by 5.11.6 a child is on the way. It will be of no lasting avail for him to follow the pattern of rape and/or abduction familiar from Ovid's *Metamorphoses*."[75]

We can move back once more to the imagery of Persephone being plucked from the field of flowers in a way that symbolizes her literal abduction and presumable rape by Pluto. The Cupid of Apuleius seems more cautious; he litters Psyche with entertainment and jewelry and provides her with whatever she might ask, albeit reluctantly. Once again, Apuleius is aware of the Ovidian text that predates his own and is conscious of the depiction of his Cupid in comparison to the one that existed before him. This consciousness of presentation is further exemplified, Morwood argues, because "the palace in which he installs her is almost indecently luxurious with its profusion of gold, silver, and precious stones (5.1.3-2.1), its extravagant grandeur setting it against a tradition of Roman poetry that rejects such vainglorious show, preferring a simple pastoral

[75] Morwood (2010). p. 107

setting"[76]. Apuleius, then, is overly aware of the literature that surrounds his own piece, and while he makes reference to the Ovidian texts, he seems also to invert and reject the simplicity of love elegy, instead seemingly relying on the gaudiness of wealth that is presented in other novel's such as the *Satyricon* by Petronius.

This terrifying imagery of Cupid is only further exemplified by his further interactions with Psyche. Though he loves her and is enamored by her, he still uses verbs that are negative in their connotation. This can be seen when, overcome by her grief and loneliness, Psyche begs her new husband to allow her to see her sisters. Curled in her bed and subject to her sadness, she is visited by her mysterious husband, who finds her weeping and calls out to her to try and soften her sadness (5.6.1-4). Psyche, driven by this grief, threatens suicide and quite literally forces her husband to agree to her demands; so although Cupid yields to her (*ille novae nuptae precibus veniam tribuit*), he follows by continuing to warn and terrify her (*monuit* and *terruit*). So whilst this Cupid yields to the soul and his own *amor,* he still maintains a premediated distance between himself and his bride. It is this distance that hints at the disingenuous nature of their relationship, at least on the part of Psyche, as she woes him desirous kisses, soft words, and with her limbs quite literally wrapped around him, in addition to the pet names of *mellite* and *marite* that she calls to him with (5.6.9-10). While this moment might seem to reference the poetry of the Roman love poets such as Catullus and Horace, it seems rather deceptive. Psyche, believing herself to be married to a monster and having been forcibly taken from her home and her old life, seems just as miserable in the arms of Cupid as she did in her mortal

[76] Morwood (2010). p. 108

home. She is lonely, overcome with the grief of being unable to see her own family, and all of her interactions with her husband have been clouded in mystery and predated by her own weeping or fear. This interaction between the two of them, while seeming genuine on account of Cupid's desire for Psyche, reads as a manipulation of Cupid. The Soul, powerful and able to speak to the heart, manipulates Love into becoming subject to her whims. Once again, Cupid loses his agency within the text, and once again it is to a Venus figure – instead of being subject to the whims of his mother Venus, whom he has disobeyed by falling in love with Psyche, he is now subject to the commands of Psyche, the new-Venus.

His transformation, or perhaps lack thereof, throughout the rest of the tale only emphasizes his lack of agency. He is constantly subject to the whims of his lover and his own mother; while he seems to have a supposed agency, implied by the darker language that I have already explored within the paper, this agency is stripped of him as soon as he acquiesces himself to the whims of his new wife, or to the commands of his spiteful mother. As explored by Morwood, the scene in which Psyche reveals the face of her lover perhaps characterizes Cupid more distinctly than the fear he spreads in the beginning of the tale. It is when Love is finally recognized by the Soul, Psyche, by use of the lamp and the light that Cupid's character undergoes a transformation. When the light illuminates their marriage bed, Psyche realizes that her husband is not the horrid creature of the prophecy, but instead is the sweet *(dulcissimam*) boy-child Cupid. (5.22.2-3). Unnerved by the sight of Cupid in her marriage bed, and enamored with his softness and beauty, Psyche inspects his weapons, wherein she pricks herself with one of her lover's arrows and immediately falls deeply for her husband (5.23.2-3). In this moment, the soul is once again

stealing agency from Cupid; it is by her own hand, and not his, that she falls for him and is consumed by such passion. As she investigates the body and weapons of her lover, oil from the lamp spills and rouses Cupid, who, in perhaps terror or fear of his identity being revealed to his lover, attempts to flee with Psyche in tow (5.24.1-2). It is this flightiness, Morwood explains, that makes him "become a characteristic lover from Roman poetry, *amore nimio peresus et aegra facie* ('eaten up with an excess of love and looking ill') at 6.22.1; and he escapes from his room through the window in the best tradition of love poetry. He suffers. He has discovered, with Shakespeare's Lysander, that 'the course of true love never did run smooth.'"[77]. Once again, Cupid is the lover of Roman elegy; terrified and consumed by his love and yet still desperately in flight from it.

Ovid and Apuleius' Cupid

The distinct difference between these two Cupids then, it seems, is their apparent agency from within the text. The Cupid of Ovid is mischievous; he laughs and is not subject to the fates of those who surround him, and is instead the authority both within the text and within his own life. He is not controlled by Fate, and instead has a hand in Fate – so much so that his divine counterparts both fear and avoid him in the hopes that they will not become the target of his desirous arrows. He is a disastrous inclusion, a lover of inverting the status quo – a character that is not reliant on the agency of others, and whose maliciousness is reserved only for those he deems worthy. He is the triumphant and successful military general returning from a hard-won battle upon his chariot, followed and praised by all who are enslaved by love.

[77] Morwood (2010), p. 113.

IN CASTRA CUPIDINIS

The Cupid of Apuleius, while reminiscent of the hard-headed and destructive Cupid of Ovid, seems to be of a completely different stock. Unlike his elegiac counterpart, this Cupid is demonized – he is something of *evil*, emphasized in the terrible fate that is handed to Psyche and by his rushed and callous actions upon bringing his new wife to his secluded palace. Unlike his Ovidian counterpart, though, it seems this depiction is only an initial one – once his identity is finally revealed to his curious wife, he becomes the lost and worn lover of elegiac poetry. It is his relation to love that emphasizes and describes him, and his fear of such a love that drives him away from his wife initially, only to return to her once more in aid toward the end of the tale. His agency is further lost within the text, as he is first introduced as a servant to his mother, Venus, as he effectively follows her command until he is overcome by his own desire and accidentally pricks himself on his own arrow. He is then subject to his *amor*, and by extension Psyche, as he follows her wishes throughout the extent of the tale. His agency, then, is not his own, and is instead controlled by his love. He further questions divine will directly for her; as explained by Harrison, Jupiter "having been effectively blackmailed by Cupid in 6.22, calls a divine council in order to bring Cupid's mortal beloved Psyche into the divine pantheon, thus ensuring that she can be married to Cupid with all due and proper ceremony"[78]. This Cupid is reminiscent of the Cupid of Ovid, but he is still solely driven by his desire for love and a harmonious life with Psyche, the object of his desire.

The Cupid of Apuleius, then, is a clever invention of Roman elegiac poetry that enters into the world of Roman comedy. With his agency and dominion over the characters stripped, Love is now

[78] Harrison (2006), p. 173

subject to the way of the Soul. Thus the tale of Cupid and Psyche, as it is explored through much scholarship, is a cautionary tale of the power of Love and the intertwinement of both Love and the Soul. It is this love that changes and mutates the soul of Love itself. As explained by Panayotakis, "there is no doubt that Cupid is the only source of genuine and eternal light in the tale. His tue and divine nature is expressed in terms of light, while deprivation of light is suggested by Venus as the appropriate kind of punishment for his unruly behavior and is associated with loneliness and suffering (5.30.6, 6.11.3). All things related to Cupid radiate blissful light. The gold columns of his palace (5.1.3) – indeed, the whole of the palace – generate a light of their own, which is quite separate from the light of the sun"[79]. By using the domineering and militaristic Cupid known and familiar within elegiac poetry but transforming him into a relatable and softer version of this winged-god, Apuleius transforms his soul and emphasizes this transformation in relation to love.

[79] Panayotakis (2001), p. 581

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"Not to Heaven, But Another Earth:"
The Poetics of Hellenized Space in Virginia Woolf and E.M. Forster

By *Cassandra Irizarry*

> "'Now, will someone please tell me: what is it about the English that makes them build their statues with their backs to their culture and their eyes on the time?' [Abdul-Colin] paused... 'Because they look to their future to forget their past. Sometimes you almost feel sorry for them, you know?'"
>
> *- from White Teeth by Zadie Smith*[80]

> "Of course it's helped you. The classics are full of tips. They teach you how to dodge things."
>
> *- From "Other Kingdom" by E.M. Forster*[81]

If a woman is to write fiction, postulates Virginia Woolf, she "must have money and a room of her own".[82] What Woolf neglects to consider here, however, is that one can construct rooms and entire houses resting on foundations "of wind and voice".[83] Such homes are imaginary, but this quality does not negate their realness to the dreamer. In the late Victorian England in which

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[80] "White Teeth." White Teeth, by Zadie Smith, Penguin Books, 2001, p. 417.
[81] "Other Kingdom." *The Celestial Omnibus and Other Stories*, by E. M. Forster, New York. Knopf, 1923, pp. 85
[82] Woolf, Virginia. "Virginia Woolf: 'A Room of One's Own.'" *Feminism: The Essential Historical Writings*, by Miriam Schneir, Vintage, 1994, p. 345.
[83] Bachelard, Gaston, and Maria Jolas. *The Poetics of Space*. The Orion Press, 1964, pp. 60

Woolf both lived and wrote, it was not uncommon for the construction of such houses to occur atop slabs of Ancient Greek culture. The late scholar Frank Turner writes of this cultural trend: “Writers used the values they discerned in the Greek experience [in] the devising of new myths and the sustaining of old values in novel guises... Human beings so circumscribed could create… a mental realm of beauty and fanciful animation that answered to the deeper needs of the human situation ”.[84] Decades later, Sondra O'Neal writes of a similar psychic phenomenon in modern communities of Black women: "Beyond the mask, in the ghetto of the black women's community, in her family, and, more importantly, in her psyche, is and has always been another world, a world in which she functions... by doing the things that 'normal' black women do".[85]

Here, the poetic construction of imagined rooms, houses, and communities is seen as an occurrence consistent across time and place, its architecture dependent only on the needs of the era and its authors. Thus, I make in this essay the same methodological assumption as postcolonial scholar Mary Louise Pratt in her work, *Imperial Eyes*, in agreeing with her assumption that "important historical transitions alter the way people write, because they alter people’s experiences and the way people imagine, feel, and think about the world they live in”.[86] To modify this statement for the

[84] “The Greek Heritage in Victorian Britain.” *The Greek Heritage in Victorian Britain*, by Frank M. Turner, Yale University Press, 1984, pp. 96

[85] O’Neale, Sondra. 1986. “Inhibiting Midwives, Usurping Creators: The Struggling Emergence of Black Women in American Fiction.” In Feminist Studies/Critical Studies, ed. Teresa de Lauretis, 139. Bloomington: Indiana University Press.

[86] “Imperial Eyes.” *Imperial Eyes*, by Mary Louise. Pratt, 2; Kindle ed., Routledge, 1992, Location 240

purposes of this essay, “important historical transitions alter… the way people imagine, feel, think, write, *and therefore organize* the *space* they *and others* live in.” In the context of Victorian Britain, the ideology and physical event of British imperialism marks consequential changes in the construction of empire- both physically and poetically. Artistic and intellectual classical allusions come to represent both an individual disavowal of rigid Victorian social structures and an axis on which to “define others as available for and in need of [British]… intervention”.[87] Informing and impacting experiences of physical space, the poetics of a place, then, act as its pretext- one that determines who does and does not have access to it, regardless if the poetics originate in the land they describe.

O'Neal's statement on the psychology of the internal world, conversely, reiterates (perhaps unknowingly) a poetic tenet of the magical realist genre: that it, too, is ideologically motivated and functions so, but "less hegemonically, for its program is not centralizing but eccentric: *it creates space for interactions of diversity*".[88] Because the construction of the imaginary world O’Neal describes, unlike Victorians building up from a pre-existing position of power, is (often violently) prompted by outside factors, it potentially holds all that is subversive to that structure which necessitates its building- in the eyes of hegemony, this makes it dangerous; in the eyes of the author, this makes it relevant. While Victorians use imagined rooms to contain the past, O’Neal’s de facto poetics lay the foundations for a world that is to encom*passes*

[87] Pratt 3835

[88] “Magical Realism: Theory, History, Community.” *Magical Realism: Theory, History, Community*, by Lois Parkinson. Zamora, Duke Univ. Press, 2005, pp. 3–3., emphasis added

the past, creating in its wake foundations for a present and future that are intrinsically different and freeing from the dreamer's current moment. If literary texts serve as cultural pretexts, then descriptions of space that veer into the "magically real" preempt diverse encounters in ways that strictly ideological texts, formally, cannot make room.

While Turner notes that Victorian writers used interpretations of Ancient Greece "[in] the devising of new myths [and] the sustaining of old values in novel guises," his broad scope and neutral deliverance neglect suggesting that Victorian Britain would have considered imperial subjugation as an "old value".[89] Additionally, while Pratt's book is an excellent source on imperial stylistics, it does not explicitly discuss their use in the larger context of classical study beyond a quick mention of Martin Bernal's controversial thesis in *Black Athena*[90]. An analysis of the distinct poetics of Hellenized space[91] is a uniquely necessary task in the larger endeavor of examining imperial discourse and stylistics, as the cultural prestige classics enjoys allows artistic appropriations of an ancient past to inform the poetic architecture used to justify and enact further colonization, both past and present. Additionally, interpretations of space, whether excavated, literary, or neither, comprise much of the source material available to modern scholars

[89] Turner 3

[90] Pratt writes: "In the eighteenth century Northern Europe asserted itself as the center of civilization, and claimed the legacy of classical Greece and Rome as its own. It is not surprising, then, to find German or British travel narratives sounding a lot like German or British accounts of South America"(Pratt 1992: 377). Woolf's travel narrative follows such form, yet in doing so seeks to describe not just the present instance of imperialism but the past as well.

[91] To clarify: "Hellenized space" is used here interchangeably with classical space, both referring to spaces augmented by Ancient Greek culture and/or myth.

regarding the ancient world. This is said not to discount the invalidate Ancient Greek descriptions of the Ancient Greek world or the scholarly practice of sourcing them, but to call to attention to how much of classical study is first mediated by text, and thus the interplay between poetics and politics. Unacknowledged, and reading the ancient world risks being done with uncritical eyes and leading to the transfer of poetically encoded biases into classical study.[92] In this way do biases get reiterated as historical fact, additional support for the notion that literary descriptions of space, even unknowingly, root present day ideology in descriptions of the ancient past.

Considering that Victorian Britain largely considered Ancient Greece to be their pseudonym, there exists a distinct poetics of Hellenized space in English writing that, while providing insight into the role interpretations of the classics play in internal imperial discourse, also act as intellectual and physical barriers to

[92] Such an instance is noted by scholar John Hopkins in his article discussing Roman architecture on the cusp of Republic. He examines the prevalence of "the idea of the Great Rome of the Tarquins," coming to the conclusion that "[t]hrough silence, this narrative creates a false impression that monumental architecture was an enterprise exclusive to monarchy and, even more problematically, that it is restricted in the Archaic period to the Tarquins"(Hopkins 2017: 136). Ultimately, dominance of the "Great Tarquinian Rome," and the "Great Men" approach to history that informs it, neglects evidence "[pointing] to a much broader power structure and a much more nuanced political system"(Hopkins 2017: 140). Important for the context of this paper is the notion that narrative alone encompasses the power to change not just the perception of historical events but the entire society the narrative is fit to describe. "Great Taquinian Rome" is populated primarily by kings, whereas Hopkins' Rome makes room for reflection on the existence of the countless nameless whose contribution to history was subsumed by the monuments they helped create.

others. To aid in the mission of "[making] the workings of imperialism... available to reflection and transformation," the present essay uses Gaston Bachelard's *Poetics of Space* to mine descriptions of Ancient Greek cultural and mythological space two Victorian texts, diary entries of Virginia Woolf and E.M. Forster's short story "Other Kingdom," for the poetic architecture of the foundations of imperial perpetuation (Woolf) and disruption. (Forster).[93] Woolf's work recounts her 1906 sojourn in Greece, meaning it also serves as an example of British travel writing, a genre of writing inseparable from imperial ideology.[94] Forster's story, on the other hand, is short and fictional. Set in England, it centers around a young woman, Evelyn Beaumont, who, to escape the eyes of the controlling men in her life, imagines a world populated with figures from classical myth. Woolf, like other Victorian writers at this time, picks and chooses from a limited understanding of Ancient Greek culture to build herself and imaginary room atop its ruins, using descriptions of classical space to construct imperial ideology as an inheritable phenomenon rooted in the British psyche. The "past" is present by inheritance. The character of Evelyn, conversely, lives in the genre of magical realism, and thus her imagined space uses the same classics to disrupt Victorian imperial ideology. Together, such comparison demonstrates the role *descriptions of* classical space as well as *classical descriptions* of space play in negotiating the inclusiveness

[93] Pratt 149

[94] Pratt argues that travel books "created imperial order for Europeans 'at home' and gave them their place in it" as well as "gave European reading publics a sense of ownership, entitlement and familiarity with respect to the distant parts of the world that were being explored, invaded, invested in, and colonized"(Pratt 1992: 217; 219).

of not only physical and temporal space of empire but of the institutional space occupied by discipline of classics as well.

I. Poetic Constructions of Order

To organize maxims of house imagery, Bachelard suggests acknowledgment of the following: "A house is imagined as a vertical being. It rises upward... [and] differentiates itself in terms of its verticality".[95] To conceive of a house's "verticality," then, he suggests analysis of the home's poles- its attic and cellar. What Woolf attempts in her poetic construction of a room is a transformation of Greece from "independent culture" to the "cellar" (i.e., foundations) of Europe- more specifically, England. Take, for instance, her comparisons of Mycenae's ruins, which "[retell] a remote past," to "the outline of a wall in an English farmyard," or her description of her and her travel group as "belated wayfarers," as if the 'right' time for the English to visit Greece (by virtue of an assumed commonality) was 400 B.C.E.[96] Already, Woolf works to establish Greece as intrinsically English, thus England as intrinsically "Greek."

Cellars, however, also serve as metaphors for the unconscious and, if anything concrete exists within this puzzling aspect of human psychology, it is that it resists easy understanding. What Woolf then accomplishes in equating certain parts of (Ancient) Greece with her cellar, and therefore the collective English unconscious, is a rationalization of the "dark and scary" parts of history- those parts entailing the possibility of England, too, may someday cease to exist but in half-buried ruins. Mycenae and Epidauros, for instance, sites which "[travel] through all the

[95] Bachelard 17
[96] Woolf 331; 324

chambers of the brain" are presumably less consciously manageable because of their proximity to the underground Earth, which Woolf reconciles by embellishing the ancient underground with the same lightness as she does the ancient above-ground.[97] Her assertion "splinters of marble seemed to flash light at [them] from *beneath*" the Acropolis is particularly illustrative of such sublimation.[98] Additionally, she carefully notes that residing in the realm of "beneath" are not monstrous Minotaurs and labyrinths but treasures and, presumably, the promise of ancient fortune found again.[99] She thus constructs a room founded on nothing but the idea of uninterrupted "light," and, by extension, goodness. Such light, in Woolf's paradigm, was first unearthed by the Ancients for safe holding by England. To understand how this reinterpretation of place pathologizes imagined space and its concurrent ideologies into an inheritable psyche, consider again O'Neal's assertion, quoted earlier, that psychically imagined spaces allow for the enactment of "normalcy." Taking into account Woolf's imperial interpretation of classical space alters the statement accordingly: "in the [Victorian English] community [and] psyche, is and has always been another world, a world in which [they] [function]... by doing the things that 'normal' [British people] do." "Normalcy," reading Woolf, can be assumed to be preoccupied with occupation- for the language imperialism and the language of architecture with which she builds draw from the same pool of metaphors.

Namely, the two occupations are united by a shared interest in the metaphysical state of "elevation." Pratt observes that in travel writing, "Victorians opted for a brand of verbal painting whose

[97] Woolf 331, emphasis added
[98] Woolf 322, emphasis added
[99] Woolf 322

highest calling was to produce for the home audience the *peak moments* at which geographical 'discoveries' were 'won' for England."[100] Consider how both imperial stylistics and their description bleed into the architectural philosophy of Victorian art critic, John Ruskin:

> "[t]he architecture of a nation is great only when it is as *universal* and as established as its language… The Science of Architecture… is not merely a science of the *rule and compass,* it does not consist only in the observation of just rule, or of fair proportion: it is, or ought to be, a science of *feeling more than of rule, a ministry to the mind, more than the eye*."[101]

Filled with metaphors of mapping and governance, Ruskin's ideas further and more explicitly cement the relationship seen to exist between empire, architecture, and language. Bachelard, too, incorporates such philosophy of space in his description of the attic. He writes: "The round, vaulted room stands high and alone, keeping watch over the past in the same way that it dominates space… [It] [bears] the *mark of ascension* to a more tranquil solitude."[102] In both the architecture of her imagined room (particularly the attic space) and her text itself, Woolf embeds her nation's investment in both imperial and architectural metaphysics

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[100] Pratt 3875, emphasis added
[101] Tambling, Jeremy. "Martin Chuzzlewit: Dickens and Architecture." *ENGLISH: The Journal of the English Association*, vol. 48, no. 192, Oct. 1999, pp. 150-1, emphasis added
[102] Bachelard 24; 26, emphasis added

by appropriating their aesthetic of elevation in her descriptions of the Acropolis, Parthenon, and Mount Pentelicus. All but Mount Pentilicus, coincidentally, are settings that, constructed to rise high above the surrounding ground and passerby, enforce a social power dichotomy in the sense of awe they are designed to inspire.

Compare Ruskin's architectural metaphysics to Woolf's imagistic description of the Greek landscape from the lofty elevation a view from the Parthenon affords:

> "...perhaps the most lovely picture in it... is that which you receive when you stand where the great Statue [of Athena] used to stand. She looked straight through the long doorway, made by curved lines and columns, & saw a long slice of Attic mountain & sky & plain, & a shining strip of the sea... A bell rings down below, & once more the Acropolis is left quite alone."[103]

This description mirrors that which Woolf assigns to the Greek landscape at large: "There is no rest; but a perpetual curve and flow, as if the land ran fluid & exuberant as the sea.[104] The

[103] Woolf 323

[104] Compare this description to another British travel log, that of writer Richard Burton describing his "discovery" of Lake Tanganyika "… the murmurs of the waves breaking upon the shore, give something of variety, of movement, of life to the landscape, which like all the fairest prospects in these regions, wants but a little of the neatness of finished art [,] *if not to excel the most admired scenery of the classic regions*"(Pratt 1992: 3891, emphasis added). Here, foreign space is automatically conceived in comparison to the classical world and its poetics, both by name and the similar description of land as fluid. Woolf uses this distinctly modern fluidity to contrast the solidity of Woolf's stone room and England's

Parthenon is, essentially, Athena's room "of [her] own," while Greece at large (Parthenon included) is Woolf's. It is worth mentioning that the statue of Athena Woolf refers to, Athena Parthenos, is roughly 38 feet tall.[105] Woolf co-opts this height when she stands in her place, an element contributing to the sense of elevation that lends the room a sense of singularity in its near silence and solitude. Both are constructed as spaces of (divine) female solitude, exclusivity being coded in the vast, emptiness in landscape used to communicate distance and height both from the ground and local Greek culture. Important to note is the way such descriptions homogenize the landscape: Greece is fluid and exuberant, yet Woolf seems only capable of noticing that which stands still, somehow alienating even Athena from being a participant in her room. Additionally, her oracular rendering of the scene in artistic rather than religious prose effectively secularizes a building constructed originally for devotional purposes, changing the purpose of the building from devotional to scholarly and making the material ripe for further appropriation by replacing Greek subjectivity with European "objective" standards of beauty and culture.[106]

This secularized, appropriated spiritual aesthetic of elevation Woolf describes is one she applies to ancient statuary as well. Of the Apollon of Olympia, she perceives that he "seems to

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global imperial presence, and to suggest that modern Greece is empty, impermanent, and in need of a "container." Woolf 333.

[105] Cartwright, Mark. "Athena Parthenos by Phidias." *Ancient History Encyclopedia*. Ancient History Encyclopedia, 25 Jan 2015. Web. 28 Apr 2019.

[106] In this aspect, too, does Woolf exhibit that her writing is a product of her time: Turner notes that Victorian writers "tended to remove serious religious dimensions from… myths by relating the stories in a mundane fashion"(Turner 1984: 80).

look across & above centuries" and, imagining the statue intrinsically bears their resemblance, superimposes his image onto all Greek boys of the 5th century.[107] In this observation, Woolf assigns physical standards of "Greekness," effectively barring modern Greek men from participating in their history: it is now "above" them, hoarded by Woolf in her imagined attic. The statue of Hermes and the Infant Dionysus, interestingly, is described not concerning bodily imagery but architecturally: she suggests one free their eye "along those curves & hollows," similar to her description of the view from the Parthenon. Under such airy mobility, he also "looks out and away," as both Athena and Woolf do, an ability Woolf ascribes to his divinity, but Pratt to what she terms "imperial eyes-" those which "passively look out and possess."[108,109]

Woolf's description of both the Parthenon and famous statues mirrors that of Bachelard's tower, as their most defining characteristic is not so much a quantifiable quality but the presence of a blue sky taking the place of walls. When she shares both a room and view with Athena and Hermes, Woolf positions *herself* as the one who "keeps watch of the past-" and a vigilant watch she keeps.[110] For although any visitor of Athens may enter the Parthenon, only the English possess access to its "cellar" and "attic." Of German tourists and Modern Greeks, she observes with prejudice that "the German type [is] but a lump of crude earth, as yet *unchiselled* by the finger of time," that "the Greeks are spent & *attenuated*," and that the English, predictably, "come out of the trial

[107] Woolf 319
[108] Woolf 319
[109] Pratt 328
[110] Bachelard, 24

tolerably well," again using architectural metaphors to describe the very 'construction' of different peoples.[111] Woolf also describes an "invasion" of Teutons, her use the word "invade" positioning English tourists at the epicenter of Greek culture and identity.[112] In this sense, her imagined room resembles a throne, as her policing of the past resembles British imperial policing of the globe. Woolf does not enjoy the solitary, wall-less attic space so much as she enjoys the powers of observation she gains from its vantage point. With cellars, "cosmic roots," and attics established, Woolf can interpret and re-enact the past as a continuance of English dominance through claims to ascended space and divinity, now sufficiently foregrounded through descriptions of space that centers imperial, classical poetics.

II. Poetic (de-)Constructions of Resistance

Evelyn Beaumont's imagined rooms lack walls as well, but her omission, conversely, enables her to escape the watch of those who like Woolf guard a past ripe with inequality. A young woman, Evelyn finds herself feeling claustrophobic under the too-watchful, "Woolf-ish" eye of her controlling husband to be, Harcourt Worters. Like Woolf, he also expresses Victorian Romantic sensibilities, demonstrated by his manner of perceiving the daily meeting of the small classics coalition gathered by her classics tutor, Mr. Inskip, as "so happy, so passionless, so Arcadian."[113] He encourages others to "cherish" their dreams as he cherishes his, which are "spiritual," although not religious, in nature.[114]

[111] Woolf 325, emphasis added
[112] Woolf 324-5
[113] Forster 88
[114] Forster 94

Ultimately, such dreams take him skywards and recall Woolf's aestheticizing of elevation. While Harcourt refrains from policing the past in the same fashion as Woolf, he certainly guards the present, similarly establishing precedence in space by boundary setting. He considers Evelyn's wood, for instance, despite being a wedding gift from him to her, "formally" possessed by her only after *he* surrounds it with a fence and an asphalt pathway to the house against her will.[115]

The fence and pathway are, to Evelyn, extensions of all that Harcourt' house represents- namely, his penchant for control. As she arrives at his house from Irish ancestry "without money, without connections, [and] almost without antecedents," Evelyn's life rests entirely within Harcourt's jurisdiction.[116] Additionally, as it is he who funds her education, the material with which she furnishes her mind is first subjected to his control, something both he and her classics professor, Mr. Inskip, are acutely aware. Mr. Inskip notes that "Miss Beaumont is… new to [their] civilization," justifying her classical studies by claiming that "[n]o one can grasp modern life without some knowledge of its origins," an opinion Harcourt later parrots with a slight variation: "'[o]ur habits- our thoughts- she has to be initiated into them all… Greek and Latin are all very well, but I sometimes feel we ought to begin at the beginning.'"[117] By "beginning," Harcourt means *English* literature, an interesting temporal label considering Mr. Inskip's attributing English civilization as "modern." Despite their internal inconsistencies, both men speak of England and the classics interchangeably, demonstrating a similarity to Woolf. Giving the

[115] Forster 119-20
[116] Forster 87; 97
[117] Forster 87, 104

English language and culture a universality it does not have demonstrates a wish to control history's chronology in Evelyn's outside and inside world, effectively colonizing her innermost space and rehashing British control of Ireland as an internal colony. Harcourt later acknowledges his colonizer role explicitly: “I found [Evelyn] no better than a savage, I trained her, I educated her.”[118] Evelyn, however, as will be demonstrated, reclaims her classics using a mythopoetics all her own, one constructed on foundations of fluidity rather than order. She remarks that her love for the classics stems from their “naturalness,” that they are created by “just writing things down.”[119] “Just writing things down,” as a creative method, provides the structured structurelessness needed to accommodate the diverse encounters to which her imagined room will bear host.

To comment on the modern house, and by extension Harcourt's modern condition, Bachelard quotes poet Paul Claudel and makes a poignant observation: "[they] are fastened to the ground with asphalt, in order not to sink to the earth.' They have no roots."[120,121] It is no surprise, then, why the concept of owning Other Kingdom Copse is so attractive to Evelyn: its trees give her, in addition to a sense of individual freedom, both roots and a sense of "cosmicity" in lieu of a cellar or material home.[122] For Bachelard, this classifies Evelyn as a "dreamer of refuges," one who "dreams of a hut, of a nest, or of nooks and corners in which he would like to hide away, like an animal in its hole," and "[i]n

[118] Forster 12
[119] Forster 100
[120] Paul Claudel, *Oiseau noir le soleil levant*, 1927. p. 144
[121] Bachelard 27
[122] Bachelard 27

this way... lives in a region that is beyond human images" in the magically real.[123] A forest, however, is neither a hut or nest. For Bachelard, it falls under the category of "primal images," which he claims "give us back areas of being, and… by living in such images as these… we could start a new life, a life that would be *our own*, that would *belong to us in our very depths.*"[124] Already, a distinct difference from Woolf's imagined space emerges: whereas Woolf is dependent on pre-existing roots on which to lay her cellar, Evelyn's space is distinct in that it reaches the same level of personal significance and depth but does so both organically and originally.

A smothering of fences and commitment motivates Evelyn to emotionally capitalize on her newfound mental and physical space in the wood- space which she adorns with classical myth. While touring Other Kingdom Copse for the first time, she instructs the group to throw "a pinch of tea" into the river for the Niad, who "has had a headache for nineteen hundred years," and to chant a "litany" for the gods who live in the woods, the transcription of which she learned in her lessons in Classics.[125] While huts are typically regarded as small structures, Evelyn's wall-less space retains the intimacy smallness but with largess capable of accommodating living gods as well the peers that make up her make-shift travel group. She accomplishes an expansion of space similar to Woolf, yet does so without once mentioning specifics of the landscape: her vastness is instead predicated on the diversity of its occupants. Interestingly, Bachelard also notes that the "hut... is just the opposite of the monastery," and "there radiates about this

[123] Bachelard 30
[124] Bachelard 33, emphasis added
[125] Forster 97; 84

centralized solitude a universe of meditation and prayer, a universe outside the universe-" and indeed does Evelyn's wood "[transport]" her guests to worlds unlike those confined to houses without the sense of institutional and architectural organization suggested by Bachelard's use of the word "monastery."[126] The woods transport *her* as well- as Mr. Inskip later notes, "[s]he danced away from... society and... life, back, back, through the centuries till houses and fences fell and the earth lay wild to the sun… "[s]he was beside us, above us… she was everywhere and nowhere."[127] Allowing Evelyn to occupy space in all directions is her imagined room's lack of material walls. Instead of silently blending into the wallpaper at Harcourt's house (i.e.; becoming a literal part of Harcourt's architecture of control), she takes on the form of her beloved beech trees, expanding her body and spirit into almost eighty individual, rooted living beings, achieving vastness again through the acknowledgment of life other than her own.[128]

That Forster composes Evelyn so that she constructs her imagined home from living fragments and Woolf dead illustrates the trajectories of their imagined spaces and the ideologies that sustain them. Evelyn, in her contradictory state of being "everywhere at once," remains alive, continually inhabiting her forested room "as long as she has branches to shade," while Woolf's solitude is immobile both physically and temporally.[129] Rather than actively imagining a world where women invent new methods of claiming space for themselves or where she herself can be truly empowered, Woolf limits her imagined rooms to premade

[126] Bachelard 32; Forster 123
[127] Forster 123; 125
[128] Forster 119; 90; 123
[129] Forster 124

structures of the past, confining her to her nation's antiquated prejudices as well. Her classics do not, as Evelyn's do, diversify the horizons of perception, possibility, and thought. Mr. Inskip, for instance, recalls that their first visit to the wood "was full of fun," and although he retrospectively fails to "find in them anything amusing," this adds weight to the idea that, at the time, a (perhaps magical) state of "[transportation]" really did occur- one where Mr. Inskip was transported not just to a different physical space but a part of mind so unfamiliar that he does not know how to relive it even in memory.[130] Evelyn's mythopoetics, perhaps more consequently, also change the manner with which her peers see her. Mr. Inskip architecturally describes Evelyn as resembling "a slender column," yet hers one that is emblematic of present and potential life rather than past: "her body swayed and her delicate green dress quivered over it with the suggestion of countless leaves."[131] Representative of the colonial "Other," this is a feat whose power is not to be underestimated- what would modern Greeks have had to do for Woolf to see them as more than "spent & attenuated?" Woolf's account also, unlike Evelyn's, contemplates only her own internal narrative, neglecting to consider the addition of supporting "characters." Additionally, "Other Kingdom" concludes ambiguously- as long as Evelyn's name remains in print, her story reopens, each new interpretation extending her life in the breath and trees used as medium.

III. Concluding Remarks: Using Classics to Construct Resistance

Evelyn's success in circumventing the imperial forces

[130] Forster 97, 123
[131] Forster 90

around her, both poetic and physical, are not owed to Bachelard's explanations alone, however- because Evelyn never describes her space to readers first hand, her stylistics of imperial subversion remain largely unknown to readers. While her poetics thus far mirror magical realism in its lack of singular focus and emphasis on diversity, such is communicated only through interpretation mediated first by Inskip, then Bachelard. Taking this into account, *The Poetics of Space* must also be addressed critically, for it, too, harbors imperial biases that limit the space it can be used to describe. To quote poet Adrienne Rich: "There's so much which what has to be done- rejecting the distortions, keeping what we can use. Even in work created by people we admire intensely."[132] That Bachelard's observations map astoundingly well onto both Woolf's and Evelyn's imagined rooms demonstrates a certain level of complacency with the violence needed to sustain the order of his house maxims. For instance, what inherent property of a tower gives it the power or the right to dominate the past as well as its physical present? Is the source of its powers of observation really to be sourced within the architecture and not the occupant? Additionally, while Evelyn finds success in her status as a "dreamer of refuges," Bachelard's work at large correlates huts with primitivism and childhood, a common (yet no less insulting) colonial trope.[133] Frank Turner's work, *The Greek Heritage in Victorian Britain*, referenced early on also sympathizes with imperial uses of Victorian classical poetics. While Turner,

[132] Rich, Adrienne. "An Interview: Audre Lorde and Adrienne Rich." *Sister Outsider*, by Audre Lorde, Ten Speed Press, 2007, p. 108.

[133] Such connection is clearly seen in lines such as "A demonstration of imaginary primitive elements may be based upon the entity that is most firmly fixed in our memories: the childhood home" and "he is living in the round house, the primitive hut, of prehistoric man"(Bachelard 30-31).

thoroughly and with great detail, describes and traces the use of Ancient Greece in both Victorian intellectual and physical culture, he neglects to mention the ideological role these motifs play in the construction of imperial poetics and of empire.[134] Ultimately, such treatment distances the poetics of Hellenized space both from their rightful status as literary historical events that can be concretely studied and, consequently, their highly specific role in the "priming" of space, both physical and mental, for the occupation of European bodies and thought.[135]

On a positive note, Pratt notes that "[w]hile subjugated people's cannot readily control what dominant culture visits upon them, they do determine to varying extents what they absorb into their own, how they use it, and what they make it mean."[136] Poet Audre Lorde remains correct in her assertion that "the master's tools will never dismantle the master's house," but Evelyn nevertheless appropriates these tools as per Pratt's analysis to build

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[134] Turner 1

[135] See: Constantino Brumidi's *Apotheosis of Washington*(www.aoc.gov). Painted in the capital building in 1865 (the Victorian era in Britain), Brumidi surrounds Washington with the main players in the Roman pantheon: Minerva, Neptune, Vulcan, and Ceres are explicitly present, while the states are personified as divine muse-like figures. While this painting works to deify Washington, it also interprets the North American landscape as Roman in the sense that it is inhabited by the Roman gods. While not Greek references, the overall message remains the same: if America can be Romanized (in Woolf's case, if Britain can be Hellenized), European Americans can lay claim to the land, its resources, and its people by a claim of inheritance that is both intellectual and biological. This transposition of Victorian ideology to American political contexts also demonstrates the impact ideology has as a historic event, as Brumidi's painting occurs on the cusp of America's commitment to manifest destiny and the invention of "the Indian Problem."

[136] Pratt 296

her *own* house: because Greek myth and culture became English "tools" of hegemony by way of appropriation, she finds them easily pliable.[137,138] Such observation holds profound implications for the poetics of classical study as a whole, in both literature and academia. Classical studies have long been used in the construction of whiteness and upper-class identity and thus can be seen to have been absorbed into a vast repertoire of tools to enforce hegemony and exclusion- recall now how Evelyn's classical education was ultimately conducted to indoctrinate her into "Englishness."[139] Taking this history, in conjunction with Britain's colonial appropriation of subject, into consideration, classical study can be thought of as occurring in an incorporeal version of what Pratt terms a "contact zone:" a "social [space] where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relations of domination and subordination."[140]

Notice how Pratt seemingly cannot describe power dynamics without also invoking the imagery of space: to learn from Evelyn's imperially deconstructive mythopoetics, then, is to create a space where the poetic ground is level as to level out any preexisting asymmetricality. To use classics to construct resistance is to recognize the study's historical status as "tool," and to actively seek out poetics that serve to rectify such damage and honor the sociohistorical complexity inherently present in contact zones. Such

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[137] *"The Master's Tools Will Never Dismantle the Master's House." Sister Outsider, by Audre Lorde, Ten Speed Press, 2007, p. 112.*

[138] Turner writes: "The problems of the enlightened Greeks were the problems of the enlightened Victorians… [They] failed to see, however, that such was possible because they themselves had largely created the cultural parallel"(104).

[139] "Introduction." *The History of White People*, by Nell Irvin. Painter, Kindle ed., W.W. Norton & Company, 2010, pp. 90–90.

[140] Pratt 287

poetics come from interdisciplinary acknowledgment of the life of each of classical subject (whether real, mythological, or architectural), and ensuring it receives respectable, dignified, and contextualized treatment. With time, the asymmetrical relations with which classics often interacts with the world will diminish. Ultimately, then, Woolf's " room of one's own" is not worth building if it displaces others. To create space that is accessible and open to all, an informed poetics must be included in the floorplan, whether physically or psychically constructed.

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Self-Reflections:
Light, Reflection, and Truth in Apuleius' *Metamorphoses*

by *Kathleen Narayan*

Introduction

The final book of Apuleius' *Metamorphoses,* which describes Lucius' sobering conversion to the Cult of Isis after 10 books of base comedy, has sparked much scholarly debate. Some interpret Lucius' conversion as a genuine moralistic ending to the tale, while recent scholarship has argued that Apuleius intends this strange ending as a satirical comment on Lucius' gullibility, indicating that though metamorphosed, he has not truly changed. Libby's recent article[141] argues that because Isis, as a moon goddess, merely reflects the sun's true light, Lucius' cult devotion to her is meant to be ridiculed rather than taken seriously. Although I accept Libby's observation that Isis is a deity associated with reflection, I argue that Apuleius inverts the respective meanings of the light and reflection images, which are abundant throughout the novel, to suggest that it is reflection, and not light, which leads to true self-knowledge.

Light is commonly held as a harbinger of truth and knowledge. Most scholars have argued that imagery of light and darkness in *Metamorphoses* is a Platonic allegory in which a quest for light is equivalent to a quest for true knowledge.[142] Libby, on the other hand, argues in her 2011 article, "Moons, Smoke, and Mirrors in Apuleius' portrayal of Isis," for a satirical reading of Lucius' conversion, writing, "The moon-goddess Isis will turn out to be an opportunistic fraud who, like a mirror,

[141] Libby 2011.
[142] Edwards 1992, Panayotakis 2001.

reflects light without producing her own"[143] I disagree with Libby's conclusion because she fails to address the negative connotations of lamps in her discussion on light imagery, and aligns light only with truth. Panayotakis does see a distinction between good and bad sources of light, writing, "the light of the lamp links the misfortunes of the naive Psyche with…the false and inferior light of witchcraft, by means of which Lucius should *not* be seeking knowledge of the divine."[144] Moreover, though few have addressed the meaning of reflected light as opposed to light sources in *Metamorphoses*, Ulrich argues that Apuleius gives the reader a choice between negative and positive connotations of reflected light, saying, "Specular gazing in that text straddles two opposing traditions of catoptrics – the Platonic self-knowledge tradition and the cosmetic adornment tradition."[145] I would go further than both Panayotakis and Ulrich, however, and argue that all sources of light, not just lamps, are viewed with suspicion throughout the novel, while reflections are portrayed as a means to achieve true self-knowledge.

Throughout Apuleius' *Metamorphoses*, light sources, namely lamps and sunlight, reveal truths, but only forbidden and harmful truths. Lucius and many other characters in the novel are driven by their *curiositas*, which I argue is a desire not for knowledge in general, but for forbidden knowledge. Lucius, for example, desires to know secret magical arts, while Psyche desires to know the hidden identity of her husband. Sources of light in Metamorphoses do reveal knowledge and satisfy this *curiositas*, but because light reveals only knowledge which is

[143] Libby 2011.
[144] Panayotakis 2001, 583.
[145] Ulrich 2016,130.

taboo, light's truth is harmful rather than enlightening. First, I argue, contrary to common belief, that Apuleius portrays all sources of light – mainly lamps and the sun – as deriving from the same source. When Milo scoffs at Pamphile's ability to magically divine the forecast from a lamp, for example, Lucius says, … *licet modicum istum igniculum et manibus humanis laboratum, memorem tamen illius maioris et caelestis ignis velut sui parentis*…(2.12), "although this little flame is modest and made by human hands, it is mindful nevertheless of that greater and celestial fire, like its own father…" The lamp and the sun, therefore, are both conceived of as the same source of light, and both flame and sunlight act upon characters in the same harmful way throughout the novel.

Light sources are consistently mistrusted throughout the tale. It has been noted by more than one scholar that Lucius' very name means "light," which is perhaps meant to allude to his consistent drive to be illuminated with forbidden knowledge. A parallel example of light's capacity to reveal only half-truths occurs when Charite relays a dream that a robber kills her husband, and the old crone assures her, *nec vanis somniorum figmentis terreare: nam praeter quod diurnae quietis imagines falsae perhibentur* (4.27), "Don't be scared by empty inventions of sleep: for often false dreams are produced of daytime rest." Her dream proves strangely prophetic, as Tlepolemus is later murdered in a different way. However, the daylit dream has provided only half-truth. After her husband is murdered, he appears to her in another dream, this time at night, as a "nocturnal image", *nocturnis imaginibus* (8.9), to tell her the details of his murder. As I will show, it is the reflected light of Isis' moon, not the light of the sun, which illuminates truth. This idea that light

sources only relay false, forbidden, or harmful knowledge continues throughout the novel.

The most commonly observed illustration of light's association with taboo knowledge in *Metamorphoses* is its ability to reveal forbidden magical truths. In every instance of magical transgression, a lamp is involved. Sabnis notes that "The lamp is…a consistent marker of magic and eros in Greek and Latin literature."[146] This holds true in Apuleius. Lamps are a primary player in the magic that is the object of Lucius' *curiositas*. At the first indication of his *curiositas* in Book 1, when he urges Aristomenes to tell his tale, the witches who break into Aristomenes' and Socrates' inn room are holding a lamp: *lucernam lucidam gerebat una, spongiam et nudum gladium altera* (1.12) "one woman was holding a shining lamp, the other a sponge and a naked blade." Although it is not specified here that the lamp is essential for magic, the appearance of this lamp is closely followed by Aristomenes' transformation into a tortoise and back, and Socrates' murder, reanimation, and ultimate death. From the outset of *Metamorphoses,* therefore, lamplight is linked with Lucius' *curiositas* for forbidden magical knowledge. In Book 2, at Byrhenna's dinner party, Thelyphron's tale of attack by witches is also lit by lamplight, both in its telling and its occurrence. Thelyphron's tale begins only *illatis luminibus* (2.19), "with the lamps brought out." And during his guard over the corpse, he is left with only, *lucerna…praegrandis et oleum ad lucem luci sufficiens* (2.24), "a very large lamp and sufficient oil for light till light." Again, it is significant that Apuleius uses the same word for lamplight as for daylight, indicating that sources of light are all the same. The lamp, however, does Thelyphron no

[146] Sabnis 2012, 82.

good, and appears to aid the witches by whom he is maimed.

The most evident use of lamplight for wicked magic is Pamphile's use of lamps in the taboo art of magical seduction. Lucius's *curiositas* for this forbidden knowledge is what leads to his transformation into an ass. When Lucius finally spies on Pamphile's magical metamorphosis into an owl, he observes that she uses a lamp in her magical arts, *cum lucerna secreto collocuta membra tremulo succussu quatit: quis leniter fluctuantibus promicant molles plumulae crescunt et fortes pinnulae, duratur nasus incurvus coguntur ungues adunci, fit bubo Pamphile (3.21),* "when she had secretly conversed with the lamp, her limbs shake with a rolling quiver: then they softly shimmer as they morph, soft down grows, and strong plumage, her curved nose hardens, her nails become hooked, Pamphile becomes an owl." Pamphile's magical metamorphosis here is very much tied to light sources. She speaks with her lamp in order to achieve the magical transformation, which implies that the lamp is the agent of her magic. Then, as she transforms, her limbs *promicant*, "shine forth." The *pro* in this verb implies active production of light rather than just reflection of a source of light. While Pamphile is as yet unharmed by her use of lamps to reveal hidden knowledge, she is using sources of light to engage in evil deeds, which will only cause harm in the end. It can even be argued that the robbery of Milo's house constitutes a punishment for Pamphile's magical adultery as much as the beginning of Lucius' journey. In any case, Lucius' transformation is precipitated by this display of magical taboo, which is both lit and abetted by lamplight.

Evils performed with light are not limited to magic. The robbers who kidnap Lucius do not meddle explicitly with magic,

but they also perform metamorphoses by means of a light source's power. In their tale of Thrasyleon's metamorphosis into a bear, the bear skin is prepared by means of the sun, the very source of Pamphile's lucernal magic, *soli siccandum tradimus. Ac dum caelestis vaporis flammis examurgatur* "we leave it to be dried out by the sun. and while it is ridded of moisture by celestial flames…" Apuleius' choice to refer to the sun's rays as "celestial flames" echoes Lucius' earlier description of Pamphile's magical fire, *caelestis ignis* (2.12). This suggests that the robbers are harnessing the power of a light source in much the same way as the witches in order to accomplish a forbidden transformation. This pseudo-magical metamorphosis ends badly for Thrasyleon, who dies in the guise of a bear. Moreover, as the robbery is underway, lamps are no help to the terrified household. *Nec mora, cum numerosae familiae frequentia domus tota completur: taedis, lucernis, cereis, sebaciis, et ceteris nocturni luminis instrumentis clarescunt tenebrae* (4.19), "Without delay, the whole house is filled with throngs of numerous slaves: with torches, lamps, candles, wicks, and other instruments of nocturnal light they brightened the darkness." Their sources of light do not reveal the truth about Thrasyleon's form, and they assume he is a bear until they look inside his skin at daybreak, and realize he is a man. Lamps here reveal only half-truths. Like Pamphile, Thrasyleon harnesses the power of light to metamorphose himself, but he pays the price for this forbidden act.

Another sun-fueled, and very disturbing, Metamorphosis is plotted by the robbers. *Hunc igitur iugulare crastino placeat, totisque vacuefacto praecordiis per mediam alvum nudam virginem, quam praetulit nobis, insuere, ut sola facie praeminente ceterum corpus puellae nexu ferino coerceat, tunc*

super aliquod saxum scruposum insiticium et fartilem asinum exponere et solis ardentis vaporibus tradere (6.31), "It pleases, therefore, to gut him tomorrow, and with all his guts emptied out, put the girl naked in the middle of his stomach cavity, whom we brought with us, such that with only her face sticking out the rest of the body of the girl is trapped in her animal prison, then to expose the dressed and stuffed ass on some very steep rock to the rays of the burning sun." Charite is metamorphosed; by the end of the description, she has ceased to be a girl and has become a "stuffed ass." The robbers plan to transform Charite into an ass and then kill her by means of the sun, a source of light. The author of this scheme vividly describes how the sun will affect Charite, saying, *et ignis flagrantiam, cum sol nimis caloribus inflammarit uterum* (6.32), "and the burning of fire, when the sun scorches the belly with too much heat." Although the robbers' metamorphoses are nonmagical, the men still use sources of light to carry out taboo deeds.

The most prominent example of a light source causing only hurtful knowledge, of course, is Psyche's *curiositas*-fueled glimpse of Cupid. Psyche is forbidden to know her husband's true form. Every night before dawn, Cupid flees *praevertit statim lumen nascentis diei* (5.13), "he immediately outruns the light of the day being born." Cupid, aware that the sunlight will give Psyche this forbidden truth, avoids it at all costs. However, Psyche gives in to her curiosity and lights a lamp to gaze upon her husband while he sleeps, *sed cum primum luminis oblatione tori secreta claruerunt, videt omnium ferarum mitissimam dulcissimamque bestiam, ipsum illum Cupidinem formosum deum formose cubantem, cuius aspectu lucernae quoque lumen hilaratum increbruit…*(5.22), "But when with the first offering of

light the secrets of the bed have become bright, she sees the softest and sweetest beast of all wild things, Cupid himself, that beautiful god, lying beautifully, at the sight of whom even the light of the lamp flared, exhilarated…" Cupid's identity is referred to is *tori secreta*, which emphasizes that the knowledge Psyche seeks is taboo. Panayotakis, too, notes that the forbidden nature of this act is emphasized by Apuleius' description of the deed, writing, "once, however, the light is freed (5.20.4), the truth will shine, and the slaying of the mysterious husband will be a *praeclarum facinus*, 'a shining deed' or a 'shining crime'(5.20.4)."[147] Moreover, the lamp becomes Psyche's accomplice, leaping up animatedly, echoing Pamphile's earlier conversation with her lamp, as if it were an animate object, *cum lucerna secreto collocuta* (3.21). This scene identifies lamplight as an active agent in the attainment of taboo knowledge and aligns Psyche's lamplight with magical lamplight. Just as Lucius' encounter with magical lamplight leads to his metamorphosis and trials, Psyche's lamp reveals the true identity of Cupid, but because the knowledge is forbidden, Psyche is abandoned and begins her own series of trials.

Psyche does not learn her lesson, however. During her final trial, she again gives into her *curiositas* and again uses a light source to reveal something forbidden. *Et repetita atque adorata candida ista luce, quanquam festinans obsequium terminare, mentem capitur temeraria curiositate, et ' Ecce ' inquit ' Inepta ego divinae forimositatis gerula, quae nec tantillum quidem indidem mihi delibo, vel sic illi amatori meo formoso placitura,'(6.20)* "And when that bright light of day had been regained and adored, although rushing to finish her duty, she was

[147] Panayotakis 2001, 583.

seized in mind with unwise curiosity, and 'Look here,' she said, 'I am a foolish bearer of divine beauty, if I do not indeed snatch a tiny bit for myself from that same place, or so for pleasing him, my beautiful lover.'" Apuleius emphasizes the daylight as the agent of Psyche's transgression not only by placing it at the head of the sentence, but with the words *adorata* and *ista*. *Adorata*, often used in religious contexts, implies that Psyche in some way worships the light. Indeed, this neatly parallels Isis' later command to Lucius, *adorabis* (11.6), "you will adore me." Lucius is transformed, as I argue in greater depth below, by Isis' reflected light, but Psyche pledges her allegiance to the light source which satisfies her *curiositas*. Cupid has even warned Psyche that her *curiositas* is sacrilegious, calling it *sacrilege curiositate* (5.6). Moreover, *ista* is normally pejorative, and emphasizes the danger of the light source. Indeed, Apuleius places this act in analogy with Psyche's previous foray into forbidden knowledge with his use of *repetita*, "re-sought." As a result of Psyche's second light-fueled transgression, she falls into eternal sleep, and is only rescued by Cupid's divine intervention. Although Psyche ends up immortal, and happily married to Love, she does not learn her lesson not to meddle with taboo knowledge. Perhaps the Soul can never truly rid herself of her innate *curiositas*.

Reflection and Self-Revelatory Truth

Many scholars note that Isis, as a goddess associated with the moon, is also a goddess associated with reflection.[148] Not only is Isis depicted as having an actual mirror on her forehead (11.3), but the fact that the moon merely reflects the sun's light, and did

[148] See Libby 2011.

not produce its own, was widely known in the ancient world.[149] Libby convincingly argues that not only was it commonly known in the ancient world that the moon reflected the sun's light, but Apuleius himself was aware of it.[150] She cites Apuleius' own words in his *De Deo Socratis, lunamque, solis aemulam...quanto longius facessat a sole, tanto largius conlustrata*,[151] " and the moon, imitator of the sun, by however much farther she had become from the sun, by so much more she has shown." The word *aemulum* can be translated, as I have, as "imitator" but it can also be read, as Libby does, as "rival." "Imitator" suggests that Apuleius is aware that the moon is merely reflecting the sun's light, and characterizes it as a reflective surface. "Rival," which adds an extra layer of competition, could emphasize the clash between the "true" nature of reflective light and the "false" nature of the sun's light. Either reading supports the argument that Isis' reflective light, and not the sun's light, is what reveals truth.

Reflective surfaces are a means for revelation of truth throughout the novel, culminating in a true mirror only in Lucius' self-revelatory metamorphosis at the end of the novel. Ulrich notes that in Platonic Philosophy, mirrors can be catalysts for metamorphoses, and says that, "… Apuleius'…conception of philosophical self-reflection is a metamorphic one, in which one's internal character transforms to match and/or compensate for one's external characteristics.[152] It is not unreasonable to believe that Apuleius would be aware of the Platonic association of mirrors with self-revelatory metamorphosis, as many scholars

[149] Libby 2011.
[150] Ibid.
[151] *De Deo Socratis*, 1.
[152] Ulrich 2016, 53-54.

have noted that Apuleius is rife with Platonism.[153] I argue that Isis' reflective nature metamorphoses Lucius at the end of the novel. When an image hits a reflective surface, it is, in a way, metamorphosed into a reflection. A reflection, by its very nature, takes in an original source of light and sends it back out as something new and different. Lucius even explicitly states that when a lover sees his reflection in a woman's hair, the image of the lover that is sent back out has changed into something new. Lucius is obsessed by the reflective qualities of hair throughout the entire novel, so it is worthwhile to quote his initial monologue on the subject in full:

> *Quid cum capillis color gratus et nitor splendidus illucet et contra solis aciem vegetus fulgurat vel placidus renitet, aut in contrariam gratiam variat aspectum, et nunc aurum coruscans in lenem mellis deprimitur umbram, nunc corvina nigredine caeruleos columbarum collis flosculos aemulatur, vel cum guttis Arabicis obunctus et pectinis arguti dente tenui discriminatus et pone versum coactus amatoris oculis occurrens ad instar speculi reddit imaginem gratiorem?* (2.9)
>
> "But when hair shines its given color and shining splendor, and, lively, gleams against the ray of the sun, or gently reflects, or varies its appearance in contrasting shades, and now gleaming gold it is pressed down into a smooth shadow of honey, now crow black it emulates the blue feathers from the

[153] See Edwards 1996.

> neck of doves, or when slicked with Arabian oils and parted with the tooth of a slender comb and put back, running up to the eyes of the lover so that like a mirror it reflects an image more pleasing?"

Like Isis, as the moon, reflects the rays of the sun, so does a woman's hair. When the lover is reflected in the "mirror" that is a woman's hair, his image is transformed into something more pleasing, *gratiorem*. Through reflection, an image is metamorphized into something better, and by extension so is the reflection's subject, as he gazes upon his own self truth.

Many other metamorphoses throughout the novel are associated with reflection. Water is usually the reflective object which spurs the metamorphosis, and hair and water, both reflective surfaces, are described in much the same terms. Lucius describes Photis' hair like water, *effusum laxa crinem et capillo fluente undanter ede complexus amabiles* (2.16-17), "Release your pouring hair and fluidly give loving embraces with flowing locks." One example of a self-revelatory metamorphosis precipitated by a reflection occurs in Book 1, when Socrates dies at a reflective stream. Unbeknownst to Socrates, he has already been murdered by witches during the night, who change him back into a living puppet for mere hours while he escapes the crime-scene with Aristomenes. As he leans over a mirror-like stream, he dies, and thus experiences self-revelation of his own truth – that is, that he is dead. The pool is described as, *lenis fluvius in speciem placidae paludis ignavus ibat argento vel vitro aemulus in colorem* (1.19), "a gentle stream in sight of a placid pool was flowing sluggishly, imitating in color either silver or glass." Although it is not explicitly stated, it is clear here that the last

thing Socrates would see is his own reflection in the "silvery" or "glassy" stream which did not have enough of a current to obscure a reflection. Socrates' reflection gives him a true revelation, which results in his metamorphosis from life to death. In Book 2, another reflective pool foreshadows Lucius' own metamorphoses. As Lucius enters Byrhenna's house, he sees a shining marble statue of Actaeon's metamorphosis, as punishment for gazing on the naked Diana,

> *Actaeon curioso obtutu in deam sursum proiectus, iam in cervum ferinus et in saxo simul et in fonte loturam Dianam opperiens visitor* (2.4),
>
> "Actaeon, leaning forth with his curious gaze on the goddess above, and already, both in stone and simultaneously in the pool, takes on the appearance of a wild stag, as he awaits Diana, about to bathe."

Actaeon, like Lucius, is punished for his curiosity, *curioso obtutu*, with his metamorphosis into an animal. His *curiositas* for forbidden knowledge is his downfall. Lucius sees Actaeon's reflection in the pool below. Perhaps if Actaeon had looked upon the truth in his reflection, he may have received a revelation to quell his curiosity. But it is too late. Actaeon, overcome by his curiosity, looks away from his own reflection and stares at what is forbidden, the naked body of Diana. Lucius, too, fails to look into his reflection, not heeding Actaeon's warning.

In Book 4, the robbers' hideout also contains reflective water, which precipitates their stories of the dangers of metamorphoses.

> *De summo vertice fons afluens bullis ingentibus scaturribat, perque prona delapsus evomebat undas argenteas, iamque rivulis pluribus dispersus ac valles illas agminibus stagnantibus irrigans in modum stipati maris vel ignavi fluminis cuncta cohibebat* (4.6),
>
> "From the highest peak, a spring flowing with great bubbles was sprinkling, and having fallen over, was pouring forth silver waves, and now having been divided into more rivulets, and irrigating those valleys with stagnant flows in the manner of a blocked up sea or a sluggish river, it held everything."

Just as in the place of Socrates' death, the water is described as "silver," argenteas, and the *fluvius…ignavus* (1.19) from the previous passage is repeated almost identically here in *ignavi fluminis*. The reader is left with a familiar image of standing, silver, reflective water which reveals truths, metamorphoses, and rebirths. The robbers seem unconcerned with their reflections, bathing in hot water and focusing on food and drink. Sure enough, the robbers embark on tales of metamorphoses, some of which I have discussed above, in which they pay the price for meddling with what is forbidden. In the end, their failure to look into themselves and realize their wrongdoing is their downfall, and they are murdered by Tlepolemus.

The tale of Cupid and Psyche is rife with reflective imagery. As I have noted above, Psyche's lamp reveals the

forbidden truth of her husband's identity, but Psyche's failure to self-reflect is the cause of her trials. Cupid is often reputed to be as be associated with light, but I argue that Apuleius inverts this common trope to associate Cupid with reflection. For example, like Isis, he only appears at night, when the moon is shining her reflective light. Moreover, when Psyche seeks the taboo knowledge of Cupid's identity with the lamp, she fails to notice her reflection in Cupid's hair, even though the lamp itself does. Cupid's hair is described as, *splendore nimio fulgurante iam et ipsum lumen lucernae vacillabat* (5.22), "shining with such great splendour, now even the light of the lamp itself was flickering." Hair, as I have established, is a reflective surface, and Cupid's hair is clearly reflecting the only light in the room, the lamp's. The lamp, which has become an animate agent in the seeking of taboo knowledge, has a self-revelation when it notices its own reflection in Cupid's hair. It flickers uncertainly, metamorphosing, when it realizes its own truth – that it is inferior to Cupid's reflected light. But Psyche, as she has done throughout the story, fails to notice her reflection in her lover's hair, and thereby fails to metamorphose into something better, as Lucius says, *gratiorem* (2.9*)*.

Like Actaeon, Psyche has ignored the reflective surfaces around her in her *curiositas* for forbidden knowledge. Panayotakis notes, "…Psyche perceives everything around her with haste and by means of her mortal eyes rather consideration and by means of her mind and the eyes of her soul…"[154] Cupid's palace is essentially one reflective surface, but Psyche does not pause to consider her inner self in her reflection. When Psyche awakes, *videt fontem vitreo latice perlucidum medio luci*

[154] Panayotakis 2001, 579.

meditullio (5.1) "she sees a shining fountain with glassy water in the very middle of the grove." The fountain's "glassy" water, like that of Socrates' death-stream, evokes a mirror. Psyche, however, does not look into the stream and thus come to self-realization. Instead, she curiously observes the wonders of the house. The house itself is described as, *luculentum*, "bright" and it is immediately made clear why. The walls themselves are constantly reflecting light,

> *totique parietes solidati massis aureis splendore proprio coruscant, ut diem suum sibi domus faciat licet sole nolente; sic cubicula, sic porticus, sic ipsae valvae fulgurant* (5.1),
>
> "And all the walls, having been built up with golden blocks, glittered with their own splendour, so that such that the house makes its own day for itself, although the sun is unwilling."

Apuleius specifies that, although the walls give off light, they are not a "light-source" associated with the sun, as they shine even "although the sun is unwilling." In this way, Apuleius aligns the golden walls with reflective surfaces rather than sources of light. This is reiterated by the fact that, during Cupid's nighttime visits, Psyche cannot see him. The walls of her bedroom must be made of gold, as Apuleius specifies, *toti parietes…sic cubicula…*, but they do not produce their own light. Psyche needs the aid of a lamp to shed light upon Cupid's true identity. Even with all of the reflective surfaces around her, Psyche neglects to look at, or rather within, herself, and lets her *curiositas* rule her. Her tale,

very parallel to Lucius' own struggle with his *curiositas*, is a failure story. Psyche does not learn her lesson, but Lucius, in looking into Isis' reflective glory, undergoes a final, self-revelatory metamorphosis.

Isis and Photis

Arguably the most illustrative example of Apuleius' attitudes on the taboo knowledge which light reveals and the self-revelatory truth which reflection reveals is his parallel portrayal of Isis and Photis. Many scholars have noted the parallel language used to describe Photis and Isis. Frangoulidis writes, "Photis is a representative of the evil magic in the world, unlike Isis who represents the benevolent magic in the universe; and given the fact that she demands celibacy from Lucius, she also appears in antithesis to the erotic Photis."[155] Indeed, I argue that Photis' associations with light-sources, taboo knowledge, and sex initiate Lucius' base metamorphosis into an ass, while Isis' association with reflected light, true self-knowledge, and celibacy initiate Lucius' final, self-revelatory, metamorphosis.

First, it is pertinent to establish Photis and Isis' parallelism. Libby notes that the descriptions of Photis and Isis are parallel, writing, "The marked similarity between the hairstyles of Photis and Isis, for instance, becomes a way of showing how Lucius' heavenly love for Isis triumphs over his vulgar lust for Photis."[156] Indeed, Photis' hair is described as,

> *uberes enim crines leniter remissos et cervice dependulos ac dein per colla dispositos sensimque*

[155] Frangoulidis 2008, 171-2.
[156] Libby 2011, 303.

> *sinuato patagio residentes paulisper ad finem conglobatos in summum verticem nodus astrinxerat* (2.9),
>
> "Indeed luxurious locks softly falling and hanging down over her nape, and then splayed over her neck here and there, gleaming subtly in golden waves to its end, she had bound piled in a knot at the highest point of her head."

Similarly, Isis' hair is described as, *crines uberrimi prolixique et sensim intorti per divina colla passive dispersi molliter defluebant* (11.3), "her hair, luxurious and long, and gently curly, was softly flowing dispersed everywhere down her divine neck." This parallel description of Photis' and Isis' hair, which have already been established as sources of reflected light, implies that these characters should be read in contrast with each other. Although I have argued that hair, as a reflective surface, should provide Lucius with true knowledge, the hair of Photis, "light," is associated with lamps, magic, and sex, while Isis, who appears at night and without lamps, is associated with mirrors, truth, and chastity.

Although Photis is mortal while Isis is a goddess, Lucius can be seen as worshipping Photis as a mortal goddess of his base *curiositas* and lust. Photis is a mortal woman, but Lucius pledges himself a slave to her for the sake of lust,

> *…tuis istis micantibus oculis et rubentibus bucculis et renidentibus crinibus et hiantibus osculis et fragrantibus papillis in servilem modum addictum*

> *atque mancipatum teneas volentem…,*
>
> "you hold me willing in slavery, affirmed and sold, to your shining eyes and little ruby cheeks and reflective hair and clinging lips and fragrant breasts (3.19)."

Lucius's worshipful attitude towards Photis is emphasized by the fact that he even has to beg Photis' permission to go to his aunt's, saying *Ergo igitur Fotis erat adeunda deque nutu eius consilium velut auspicium petendum* (2.18), "Therefore, Photis had to be approached, and with her nod her permission had to be sought as if it were a blessing." The word *auspicium*, normally reserved for religious observances, denotes that Photis is being treated as a sort of mortal goddess of earthly lust. Isis also demands Lucius' slavery *sedulis obsequiis*, "with persistent obedience," but Isis urges Lucius to act with "steadfast chastity," *tenacibus castimoniis* (11.6). Lucius worships both Photis and Isis as "goddesses," but for opposite reasons.

Photis is associated with taboo knowledge and sex while Isis is associated with true self knowledge and chastity. Lucius' entire motivation for seducing Photis is his *curiositas* about the taboo knowledge of magic. Book 2, Chapter 6 begins with the three words, *At ego curiosus*, "But I, curious," and ends with the three words, *Fotis illa temptetur*, "let that Photis be seduced." This immediately associates Photis with both sex and magic, taboos which are illuminated by sources of light. Photis frequently makes references to lamps and fire with regards to lovemaking. When Lucius first seduces Photis, she assures him that they will consummate their affair *prima face* (2.10), "at first

torch." Light sources illuminate taboo amorous affairs as they illuminate taboo knowledge. Lucius also associates lamps with sexual encounters, saying to Photis, *hac enim sitarchia navigium Veneris indiget sola, ut in nocte pervigili et oleo lucerna et vino calix abundet* (2.11), "Indeed the only provisions the ship of Venus needs, is that a lamp be abundant with oil and a cup be abundant with wine for the night's watch." Moreover, Photis is explicitly compared to Venus, goddess of love and sex, *laciniis cunctis suis renudata, crinibus quam dissolutis ad hilarem lasciviam in speciem Veneris quae marinos fluctus subit pulchre reformata* (2.17) "when she had again removed all her clothes, with her hair loose for a joyful frolic, she was beautifully transformed into the image of Venus who submerges in the sea waves." Not only does this description associate Photis with sex, it focuses on her loose hair, the source of her "light." Moreover, the words *in speciem veneris…reformata* vividly depicts Photis as undergoing a sort of metamorphosis into a goddess by means of her shining, light-producing hair.

Isis, on the other hand, is a goddess associated with reflected light and chastity. Isis rises from the sea in a manner that echoes Photis' metamorphosis into Venus (2.17), but in a manner that emphasizes her divine purity, *et ecce pelago medio venerandos diis etiam vultus attollens emergit divina facies: ae dehinc paulatim toto corpore pellucidum simulacrum excusso pelago ante me constitisse visum est* (11.3), "and behold, lifting her face, which should be venerated even by the gods, she emerged from the middle of the sea, a Divine image: she, with her whole body little by little emerging from the sea, she appeared to stand before me as a bright statue." Her hair is also loose, but she is not nude. She urges Lucius to be chaste. She is also

associated with pure, rather than base, love acts. For example, Cupid and Psyche, who allegorically represent love's union with the soul, have sex only at night, without lamplight, indicating that their form of sex is pure. The moon-goddess, Isis, therefore, is the only one who should be present during pure love acts of the soul. Even Isis' verb emphasizes this purity. She *emergit*, "rises" from the sea as a reflective manifestation of chastity, while Photis is compared to a Venus who, *subit*, "submerges," into the sea. Their parallel descriptions establish Isis as the possessor of reflected light, true knowledge, and chastity, while Photis remains the mortal goddess of light, taboo, and base lust.

Lucius' Metamorphoses

Now that I have established that light reveals only taboo knowledge while reflection provides self-truth, I will analyze Lucius' two metamorphoses in greater detail. Both metamorphoses begin just after the sun goes down, and use almost exactly the same words, *Iamque circa primam noctis vigiliam…* (3.21), "now around the first watch of the night…" *Circa primam ferme noctis vigiliam* (11.1), "just around the first watch of the night." but Lucius' vision of Pamphile's transformation is lit by lamplight, while Isis is lit by the moon, *video praemicantis lunae candore nimio completum orbem commodum marinis…* (11.1), "I see the completely full orb of the moon shining with extreme whiteness…" This description of their settings establishes them as parallel transformations from their outsets.

Lucius prays to both Photis and Isis leading up to each metamorphosis, but these prayers are opposites. First, Lucius prays to Photis to be transformed into something other than

himself. He indicates that his witnessing of Pamphile's taboo transformation has already metamorphosed him into someone else, *aliud magis videbar esse quam* Lucius (3.22), "I seemed to be someone else rather than Lucius." He then prays to be turned into a sort of bird-like form, *perfice ut meae Veneri Cupido pinnatus assistam tibi* (3.22), "make it that I become a winged cupid to your Venus." He prays to Isis, on the other hand to be returned to his former self, *Depelle quadripedis diram faciem, redde me conspectui meorum, redde me meo Lucio* (11.2), "Shed the wretched face of the quadruped, return me to my own face, return me to my Lucius." The repeated *redde* reiterates Isis' association with reflective metamorphosis. She does not transform Lucius, but transforms him *again*, reflecting his self-truth not just onto his body but into his self.

Both Photis and Isis initiate Lucius into mysterious knowledge, and then charge him with eternal secrecy. Photis' knowledge is of magic and lust, *Quaecumque itaque commisero huius religiosi pectoris tui penetralibus, semper haec intra consaeptum clausa custodias oro, et simplicitatem relationis meae tenacitate taciturnitatis tuae remunerare* (3.15), "And so whatever I confide to the depths of your religious heart, I beg that you guard them always, shut in a cage, and repay the innocence of my story with the steadfastness of your silence." Isis, on the other hand, gives Lucius self-knowledge, before charging him with forever keeping her cult secrets, *Plane memineris et penita mente conditum semper tenebis mihi reliqua vitae tuae curricula ad usque terminos ultimi spiritus vadata* (11.6), "let you clearly remember, lodged in your deepest mind, you will hold to me forever with the remaining course of your life, bound even to the ends of your last breath." These similar but contrasting "cult"

initiations precede both metamorphoses.

Although Libby draws attention to "the presence of solar rather than lunar imagery" at Lucius' initiation in her argument that the moon is viewed as "misappropriating" the sun's light,[157] I argue that the light sources at the festival of Isis are explicitly compared with the reflective light of the moon. Again, there are women with glossy, reflective hair (11.9), and even mirrors on their backs, *aliae quae nitentibus speculis pone tergum reversis venienti deae obvium commonstrarent obsequium* (11.9), "others who were demonstrating their evident obedience to the coming goddess with shining mirrors reflecting on their backs." Although it is daylight, the sky shines in a manner evocative of the moon, *caelum autem nubilosa caligine disiecta nudo sudoque luminis proprii splendore candebat* (11.7), "The sky, however, with the cloudy mist having been disippated and with naked clearness was shining white with the splendour of its own light" The description of the sky's shining whiteness vividly echoes Lucius' description of the moon shining *candor,* with whiteness a few chapters before (11.1). Even the lamps at the festival are distinguished from all other lamps throughout the novel,

> *quorum primus lucernam claro praemicantem porrigebat lumine, non adeo nostris illis consimilem quae vespertinas illuminant epulas, sed aureum cymbium medio sui patore flammulam suscitans largiorem* (11.10),
>
> "of whom the first was carrying a lamp shining forth brightly, not similar to those ones of ours which light

[157] Libby 2011, 313.

> our evening meals, but a golden bowl sustaining a rather large flame from its center opening."

Lucius takes care to specify that this lamp is not the same as that which is used at Milo's evening meal, or during Pamphile's magic rites. The bowl of the lamp, made of gold, is reflective just as the golden walls of Cupid's palace are reflective. The light from flame placed in the center of the bowl would bounce off the reflective surfaces all around it, making the circular lamp-bowl glow like the orb of the moon. Indeed, when Isis herself appears to Lucius, she is holding a *cymbium…areum* (11.4). The lights used in Isis' festival is designed to show the reflective nature of Isis' self-revelatory light rather than the light-producing falsehoods of flame and the sun.

Lucius' true metamorphosis is within himself. Isis' departure indicates that her metamorphosis is of self-revelation: *Sic oraculi venerabilis fine prolato numen invictum in se recessit* (11.7), "Thus with the end of the holy vision having been reached, the unconquerable goddess receded into herself." The goddess disappears into her own self, just as Lucius must, as he gazes into Isis' mirror, realize his own true nature. Lucius, gazing into the manifest mirror, which is Isis, finally achieves self-revelatory truth. Every part of Isis shines with reflected light. Lucius sees her shining, reflective hair first. Then he sees the rest of her raiment,

> *…super frontem plana rotunditas in modum speculi vel immo argumentum lunae candidum lumen emicabat…et, quae longe longeque etiam meum confutabat obtutum, palla nigerrima splendescens*

*atro nitore…(*11.3)

> "…above her forehead, a round flat disk in the manner of a mirror or rather a sign was shining the white light of the moon… and that which most of all astounded my gaze, her cloak most black, shimmering with black shining…"

For the first time in the novel, Lucius sees not just a reflective surface like hair or water or gold, but an actual mirror, placed directly over Isis' mind eye. Just as he is stunned when he sees Pamphile's transformation, the sight of his own self-transformation, reflected back at him in the mirror, *meum confutabat obtutum*, "stuns my gaze." As he looks into it, his character changes.

Lucius' attitudes towards his nakedness in both metamorphoses indicates a character change caused by his self-revelatory metamorphosis. When he initially transforms into an ass, he takes off all his clothes, *abiectis propere laciniis totis* (3.24). When he returns back to himself, he is also naked (11.14). This imagery of nakedness and rebirth in metamorphosis is abundant throughout the novel, such as when Aristomenes, having been transformed into a tortoise and back, says, *nudus et frigidus et lotio perlitus, quasi recens utero matris editus* (1.14), "nude and cold and covered in piss, as if recently born from the womb of my mother." Lucius' nakedness, therefore, implies bodily and spiritual rebirth. When he is initially transformed, his mind remains the same, *ego vero quamquam perfectus asinus…sensum tamen retinebam humanum* (3.26), "I, although truly having been made an ass…nevertheless I retained my

human sense." Here Lucius has transformed in body but not in mind or soul. At his final metamorphosis, however, he has transformed in body as well as metamorphosed in spirit. For example, his sense of chastity has changed. He is initially pleased at his enlarged member, having been metamorphosed into a base ass, saying, *Nec ullum miserae reformationis video solacium nisi quod mihi iam nequeunti tenere Fotidem natura crescebat* (3.24-5), "nor do I see any solace for my miserable transformation except that my nature was growing, although I was now unable to embrace Photis." When he is transformed back into a human, he is ashamed of his nakedness, and covers his crotch modestly, *compressis in artum femiuibus et superstrictis accurate manibus, quantum nudo licebat, velamento me naturali probe muniveram* (11.14), "with my thighs pressed together into my crotch and with my hands carefully covering, I virtuously provided myself with as much natural covering as was allowed to a nude man." The change in Lucius' sexual character indicates that Isis has metamorphosed him not just in body but in self-identity.

The priest of Isis' final speech about Lucius' miraculous transformation also confirms that Lucius has metamorphosed in self as well as in physical form. … *sed lubrico virentis aetatulae ad serviles delapsus voluptates, curiositatis improsperae sinistrum praemium reportasti…In tutelam iam receptus es Fortunae, sed videntis, quae suae lucis splendore ceteros etiam deos illuminat.* (11.15), "but with the slipperiness of your green age you have fallen to slavish pleasures, you have obtained the evil reward your ill-omened curiosity…Now you have been received into the safety of Fortune, but a seeing one, who illuminates even the rest of the gods with the splendour of her light." Lucius has been delivered from his former ways of base

pleasures and curiosity. He has been metamorphosed not just in body but in his own soul. Isis has provided him with a spiritual mirror in order to self-reflect on the error of his ways, and Lucius emerges metamorphosed from within.

Conclusion

Although many scholars have argued that light and darkness imagery within Apuleius' *Metamorphoses* precipitate Lucius' spiritual and physical transformations, few have recognized the distinction Apuleius draws between sources of light and reflected light. Those who have noted this differentiation have argued that Apuleius negatively compares reflected light to true sources of light. I argue however, that Apuleius associates sources of light with *curiositas,* and consistently portrays them as illuminating only taboo knowledge and causing base metamorphoses. Reflections, on the other hand, illuminate self-revelatory truth. As Lucius gazes into Isis' mirror at the end of the novel, therefore, he looks into his true self and, *curiositas* dispelled by self-knowledge, he experiences a metamorphosis caused by self-reflection.

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Physis, Nomos, and Womanhood:
An essay on language and gender in Sophocles' *Antigone*

by *Stephanie Polos*

Antigone is a play largely about contrasting morality. Following the war between the sons of Oedipus, Eteocles and Polyneices, and their deaths at each other's hands, Creon has taken power and decreed that the traitor Polyneices, who led an attack against Thebes, must not receive the proper burial rites. Polyneices' sister Antigone, angered by the poor treatment of her brother's body and the lack of reverence for natural law, performs the funerary rites in secret, but is captured and threatened with punishment.

Sophocles sets up the main rivalry as that between Antigone and Creon over what is legally right and what is morally right. Often this rivalry represents part of the debate over *physis* and *nomos,* as Creon ruthlessly promotes his own law in contrast to moral and divine law, supported by Antigone, to the point that his family suffers and at least three people die. The comparison between Antigone and Creon, concerning the law against burying the body of the traitor Polyneices, concerns two different realms of *nomos*: Antigone's side, also incorporating elements of *physis,* promotes a more natural and divine law, while Creon's side supports his own, manmade law. However, there is another antagonism in the play which has received less attention, that between the sisters Antigone and Ismene. This rivalry portrays the two sisters as different representations of womanhood, and seems to embody the *physis/nomos* debate differently, and possibly better, than that of Antigone and Creon.

In the comparison between Antigone and Creon, Antigone toes

the line between representing *physis* and *nomos*. While Creon clearly supports the ideals of manmade law (*nomos*), Antigone promotes divine and natural law (*physis* and, to a certain extent, *nomos*). However, between Antigone and Ismene, the roles are reversed, and the comparison sheds light on a subject other than morality. The comparison between the sisters sets them up as different ideals of womanhood in Greek myth and society. In this relationship, Antigone represents *nomos*, a concept which in this context seems almost exclusively part of the masculine world. Ismene, in contrast, represents natural law (*physis*), according to the ideals of Classical society. Although it does not bear on the debate over Polyneices's body, she represents the idea that women should be silent and obedient. The third and final female figure of the play, Creon's wife Eurydice, represents an absolute ideal and incorporates different aspects of both Antigone's and Ismene's personalities: she is a submissive, obedient woman (Ismene) who sacrifices herself for her family (Antigone). Between the four figures (Antigone, Ismene, Creon, and Eurydice), there is a spectrum of gender expectations (figure 1): beginning with Creon's masculine representation of law, Antigone's part-masculine, part-feminine portrayal of law and nature, Ismene's mostly feminine submission and obedience, but unwillingness to sacrifice herself, and finally Eurydice's entirely feminine, obedient, self-sacrificing nature.

Lines 37-99 of *Antigone* best portray the contrast between the two sisters. In this scene, the two are discussing Antigone's plan to bury Polyneices, as she tries to convince her sister to join her. Ismene is hesitant and has reservations about the sensibility of such an act, as Creon has ordered the corpse to remain unburied. In this scene, Ismene is the voice of reason in contrast

to Antigone's blind passion. She weighs the risks against the benefits, concluding that the two will almost certainly die horribly (κάκιστ᾽ ὀλυούμεθ᾽) if they carry out the task (59). In the end, Ismene has no opportunity to decide one way or another before Antigone makes the decision for her. Her reluctance to give her enthusiastic agreement to the plot confirms, in Antigone's mind, that she is of the sort to be hated (93-94):

> εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ
> ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκῃ.
>
> "If you disclose these things, you will be hated by me,
> And you will justly be an enemy to the dead."

Antigone, in contrast to Ismene, considers herself a servant to her dead family members, responsible for honoring their memory (73-75):

> φίλη μετ᾽ αὐτοῦ κείσομαι, φίλου μέτα,
> ὅσια πανουργήσασ᾽. ἐπεὶ πλείων χρόνος
> ὃν δεῖ μ᾽ ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
>
> I will lie dear beside him, with my dear brother,
> Having committed a hallowed crime; for it is the right time
> When it is necessary for me please those below of the spirits.[158]

[158] See also 559-560 below.

Here Antigone is effectively disowning her sister, calling her an enemy to her and to their dead brothers (94, see above). To Antigone, Ismene is refusing to fulfill the proper feminine role of a mourner and a guardian of family honor. The language the two sisters use and the societal norms (or transgressions) which that language reflects emphasize the divide. Ismene's language shows fear, obedience, and submission, and she values the preservation of her own life and that of Antigone, the two sole survivors of Oedipus' children, above the risk. Meanwhile Antigone's language demonstrates her courage, disobedience, and daring. The dialogue generally associates Antigone with *nomos*, the strength of law and order, and links Ismene with *physis*, the natural order of things.

There is only one reference to *nomos* in this passage. Ismene relates her fear that the two will be killed if they transgress the royal authority with violence against the law (58-60):

> νῦν δ᾽ αὖ μόνα δὴ νὼ λελειμμένα σκόπει
> ὅσῳ κάκιστ᾽ ὀλούμεθ᾽, εἰ **νόμου** βίᾳ
> ψῆφον τυράννων ἢ κράτη παρέξιμεν.
>
> "And now consider that we two remaining
> Will surely die terribly, if we overstep the
> Decree of kings and his power by breaking the law
> with force."

The use of violence (*βία*) in association with law (*νόμος*) demonstrates her idea that the action is ultimately wrong, and not morally right as Antigone believes. Here, Ismene emphasizes the need to obey the law which Antigone intends to break at her own

risk. She also emphasizes her own place as subservient and subject to the law, something Antigone never does.
Physis appears three times in the passage, all of which refer to the nature of Ismene, and sometimes to the (perceived) nature of women in general. The first instance is spoken by Antigone (37-38):

> οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
> εἴτ᾽ εὐγενὴς **πέφυκας** εἴτ᾽ ἐσθλῶν κακή.
>
> "These things hold you back so, and you will quickly show
> whether you were born of a noble character or a wicked daughter of good parents."

Antigone shows her belief that good character is something you are born with, and that she expects Ismene's nature, if it is good, to agree with her own.
The other two references to *physis* are much more interesting. Both come from Ismene and show how she thinks it is proper to act. In the first instance, Ismene tells Antigone that they, as women, are naturally disposed (ἔφυμεν) not to fight against men, but to be ruled by and obedient to those stronger than them, even if it is distressing (61-64):

> ἀλλ᾽ ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ᾽ ὅτι
> **ἔφυμεν**, ὡς πρὸς ἄνδρας οὐ μαχουμένα.
> ἔπειτα δ᾽ οὕνεκ᾽ ἀρχόμεσθ᾽ ἐκ κρεισσόνων,
> καὶ ταῦτ᾽ ἀκούειν κἄτι τῶνδ᾽ ἀλγίονα.

"But one must recognize that we are women,
As such not inclined to fight against men.
Then because of this we are ruled by stronger forces,
And we must listen to these painful things."

This reflects that, at least in the context of this story, women were expected to be the silent, obedient followers of their male family members. Ismene is subtly fulfilling this idea as she reluctantly follows Creon's law and tries to convince her sister to do the same. Ismene's second reference to *physis* is when she tells Antigone that she is naturally disposed (ἔφυν) to be unwilling to act against the citizens of Thebes with violence (78-79):

ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
βίᾳ πολιτῶν δρᾶν **ἔφυν** ἀμήχανος.

"I commit no dishonors, but I am not
Inclined to act with force against the citizens helplessly."

Her feminine role is to be the traditional servile woman, obedient to her father-figure (Creon) and fatherland; violence and force (*βία*) are incompatible with her feminine nature.

The parallel set up by Sophocles is between Antigone's dogged dedication to the masculine concept of *nomos*, whether this is divine or traditional law, and Ismene's careful commitment to remaining within the parameters of the natural role of women. Antigone immediately becomes masculinized and comparable to Creon and his pursuit of power and dominance. Ismene, meanwhile, shrinks back into her subordinate role, and eventually disappears from the play entirely.

PHYSIS, NOMOS, AND WOMANHOOD

Sophocles portrays Antigone as the ideal heroic woman. She risks her position and, ultimately, sacrifices her life for the sake of her family honor. Her entire life is dedicated to her familial duties, as she takes the responsibility of giving her fallen brother the proper burial and funeral rites. She is mourning her dead brothers in a traditional feminine fashion, but her action of burying one of them in disobedience to the law reduces her femininity. Her identity as a woman is stripped from her as she is turned into a masculinized criminal.

Ismene is the traditional, obedient model of a woman. Her entire aim in the play is her own self-preservation and obedience to the laws, even as she sacrifices her family relationships. Her attempts to stop Antigone's foolish and ultimately deadly action show that she is a loving sibling and is trying to keep her family safe through her feminine power of persuasion and entreaty. She takes no part in the plot when it is carried out, and her later verbal effort, when she attempts to shoulder part of the blame for the burial of Polyneices' body is still subordinated to Antigone's physical one (536-539):

> *I.* δέδρακα τοὔργον, εἴπερ ἥδ᾽ ὁμορροθεῖ
> καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
> *A.* ἀλλ᾽ οὐκ ἐάσει τοῦτό γ᾽ ἡ δίκη σ᾽, ἐπεὶ
> οὔτε ἠθέλησας οὔτ᾽ ἐγὼ ᾽κοινωσάμην.
>
> *"I.* I have done the deed, although she did not agree
> And I have a share in and bear the blame.
> *A.* But justice will not allow you this thing, since
> You neither wished [to partake] nor did I share it with you."

Ismene's need to follow the law is multi-leveled. She is not only trying to save her own life by obeying Creon's orders, but, since Antigone is firmly set on disobeying them, Ismene also represents the last surviving member of her family, since her sister will surely die if and when she is caught. She describes their father Oedipus as hateful and shameful (ἀπεχθὴς δυσκλεής τ᾽, 50). Their mother Jocasta hung herself for her dishonor (53-54):

> ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος
> πλεκταῖσιν ἀρτάναισι λωβᾶται βίον.
>
> "Then his mother and wife, doubly-named,
> Ended her shameful life with a twisted noose."

Finally Ismene describes the fate of their two wretched brothers who died by each other's hands (55-57):

> τρίτον δ᾽ ἀδελφὼ δύο μίαν καθ᾽ ἡμέραν
> αὐτοκτονοῦντε τὼ ταλαιπώρω μόρον
> κοινὸν κατειργάσαντ᾽ ἐπαλλήλοιν χεροῖν.
>
> "And thirdly our two brothers in one day
> By killing each other brought about a shared
> Miserable fate by one another's hands."

On one hand these lines are an explanatory interlude for the benefit of the audience, but they also demonstrate Ismene's shame over the family's past, a shame which Antigone does not share. Their parents and brothers all dishonored their family, and Antigone is about to join them in their disgrace. Ismene

represents the only remaining chance to restore honor to the family.

In the end, Ismene gives into Antigone's idea of *nomos* as prioritizing her family and morality over unfair manmade laws. Her bond with her sister, as the only other surviving member of her family, is too strong for her to give up. It seems that Ismene recognizes that dying with Antigone is a greater opportunity for honor than passive obedience to unjust laws. Creon's son, Haimon, Antigone's betrothed, himself later says that the city mourns Antigone's death for the just deeds she carried out (ὀδύρεται πόλις, 693) and that she deserves golden honor (οὐχ ἥδε χρυσῆς ἀξία τιμῆς; 699). For Ismene, though, the effort is too little too late; Antigone refuses to share her fatal glory. However, there is a sympathetic twist at the end of their second dialogue: Antigone's cruel remarks about Ismene's self-serving nature soften slightly. She tells Ismene that while her sister lives, her own spirit has long since died and now she rightly goes to serve dead (559-560):

> θάρσει; σὺ μὲν ζῆς, ἡ δ᾽ ἐμὴ ψυχὴ πάλαι
> τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν.
>
> Take heart; for you are alive, and my spirit
> Died long ago, so that I might help the dead.

There is a tacit recognition here by Antigone of the two different roles the sisters have, and an agreement that the two are naturally different and will not share a tragic fate as their brothers did.

It is interesting that Sophocles sets Antigone up as a masculinized heroic ideal of a woman, sacrificing herself for her

beliefs and her family, but gives her a distinctly feminine, non-heroic death. Her suicide by hanging recalls her mother Jocasta's shameful death after she learned of her incestuous marriage to her own son, Oedipus. The near-simultaneous suicide of Creon's own wife, Eurydice, by stabbing herself with a sword, is much more heroic than that of Antigone (1301-1305):

> ἡ δ᾽ ὀξυθήκτῳ βωμία ξίφει
> λύει κελαινὰ βλέφαρα, κωκύσασα μὲν
> τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος,
> αὖθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
> πράξεις ἐφυμνήσας τῷ παιδοκτόνῳ.
>
> And at the altar with a sharp sword,
> She closed her eyes, mourning
> The famous fate of Megareus, having died earlier,
> And then that of this boy, and at the end she
> Made curses against you [Creon], the child slayer.

The queen presents the third and final contrasting figure among the three female characters in *Antigone*. Eurydice is the absolute ideal: an obedient wife who sacrifices herself for her family and for her husband's crimes. Although Antigone is the masculinized heroic ideal of femininity, her death shows that her family's shame has caught up with her. Even though she is praised by the people (according to Haimon, 693) and by the chorus (κλεὶνη καὶ ἔπαινον ἔχουσ᾽, 817), and even though she is an active participant in her death instead of a passive victim, her disobedience and her inheritance bring her a shameful end. For Ismene's part, after a final exchange with Creon (561-581), she

is never heard from again. Her disappearance into obscurity implies that while she may have saved her own life, she did not save the honor and reputation of herself or her family.

Underlying a larger plot of morality and familial duty, Sophocles seems to set up a sort of pyramid of womanhood in *Antigone* (figure 2). At the top is Eurydice, who is obedient and self-sacrificing for her family, and receives a heroic death in reward for her character. Below her are Antigone and Ismene, who both end their lives (assuming Ismene died eventually) not entirely satisfied. Antigone, although she carried out her moral obligations as a mourner and guardian of family honor, dies in a less-than-heroic manner and as a criminal. Ismene is in a state of limbo, neither honorable nor dishonorable, trying desperately to find honor wherever she can. Both of these figures are lessons to the audience: morality to the point of total disobedience is dangerous, and total obedience without moral character, while not fatal, is precarious. Only Eurydice, unfailingly obedient and moral, is an entirely heroic figure.

POLOS

A. οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
εἴτ᾽ εὐγενὴς πέφυκας εἴτ᾽ ἐσθλῶν κακή.

I. τί δ᾽, ὦ ταλαῖφρον, εἰ τάδ᾽ ἐν τούτοις, ἐγὼ
λύουσ᾽ ἂν ἢ 'φάπτουσα προσθείμην πλέον;
A. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.
I. ποῖόν τι κινδύνευμα; ποῦ γνώμης ποτ᾽ εἰ;
A. εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.
I. ἢ γὰρ νοεῖς θάπτειν σφ᾽, ἀπόρρητον πόλει;
A. τὸν γοῦν ἐμὸν καὶ τὸν σόν ἢν σὺ μὴ θέλῃς
ἀδελφόν: οὐ γὰρ δὴ προδοῦσ᾽ ἁλώσομαι.
I. ὦ σχετλία, Κρέοντος ἀντειρηκότος;
A. ἀλλ᾽ οὐδὲν αὐτῷ τῶν ἐμῶν μ᾽ εἴργειν μέτα.
I. οἴμοι. φρόνησον, ὦ κασιγνήτη, πατὴρ
ὡς νῷν ἀπεχθὴς δυσκλεής τ᾽ ἀπώλετο,
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί.
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον:
τρίτον δ᾽ ἀδελφὼ δύο μίαν καθ᾽ ἡμέραν
αὐτοκτονοῦντε τὼ ταλαιπώρω μόρον
κοινὸν κατειργάσαντ᾽ ἐπαλλήλοιν χεροῖν.
νῦν δ᾽ αὖ μόνα δὴ νὼ λελειμμένα σκόπει
ὅσῳ κάκιστ᾽ ὀλούμεθ᾽, εἰ νόμου βίᾳ
ψῆφον τυράννων ἢ κράτη παρέξιμεν.

ἀλλ᾽ ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ᾽ ὅτι
ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα.
ἔπειτα δ᾽ οὕνεκ᾽ ἀρχόμεσθ᾽ ἐκ κρεισσόνων,
καὶ ταῦτ᾽ ἀκούειν κἄτι τῶνδ᾽ ἀλγίονα.
ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
ξύγγνοιαν ἴσχειν, ὡς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι: τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.
A. οὔτ᾽ ἂν κελεύσαιμ᾽ οὔτ᾽ ἄν, εἰ θέλοις ἔτι
πράσσειν, ἐμοῦ γ᾽ ἂν ἡδέως δρῴης μέτα.
ἀλλ᾽ ἴσθ᾽ ὁποῖά σοι δοκεῖ, κεἶνον δ᾽ ἐγὼ
θάψω: καλόν μοι τοῦτο ποιούσῃ θανεῖν.
φίλη μετ᾽ αὐτοῦ κείσομαι, φίλου μέτα,
ὅσια πανουργήσασ᾽. ἐπεὶ πλείων χρόνος
ὃν δεῖ μ᾽ ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
ἐκεῖ γὰρ αἰεὶ κείσομαι: σοὶ δ᾽, εἰ δοκεῖ,
τὰ τῶν θεῶν ἔντιμ᾽ ἀτιμάσασ᾽ ἔχε.
I. ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
βίᾳ πολιτῶν δρᾶν ἔφυν ἀμήχανος.
A. σὺ μὲν τάδ᾽ ἂν προῦχοι᾽: ἐγὼ δὲ δὴ τάφον
χώσουσ᾽ ἀδελφῷ φιλτάτῳ πορεύσομαι.
I. οἴμοι ταλαίνης, ὡς ὑπερδέδοικά σου.
A. μὴ 'μοῦ προτάρβει: τὸν σὸν ἐξόρθου πότμον.
I. ἀλλ᾽ οὖν προμηνύσῃς γε τοῦτο μηδενὶ
τοὔργον, κρυφῇ δὲ κεὖθε, σὺν δ᾽ αὔτως ἐγώ.
A. οἴμοι, καταύδα: πολλὸν ἐχθίων ἔσει
σιγῶσ᾽, ἐὰν μὴ πᾶσι κηρύξῃς τάδε.

I. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

A. These things hold you back so, and you will quickly show
whether you were born of a noble character or a wicked
daughter of good parents.
I. But, wretched girl, if things are such as you say, what
Should I gain by loosening or binding it further?
A. If you take part in it and cooperate you will see.
I. What sort of risk is there? Where is your mind?
A. Will you will raise the corpse with this hand?
I. You intend to bury it then, when it is forbidden by the city
A. You do not wish him to be my brother and yours;
for I will be taken before I betray him.
I. Wretched girl, even though Kreon has forbidden it?
A. But he has nothing to keep me from my own people.
I. Alas. Be mindful, dear sister, our father,
Hateful and wretched destroyed himself,
When he learned of his faults he struck
His two eyes with his self-mutilating hand.
Then his mother and wife, doubly-named,
Ended her shameful life with a twisted noose;
And thirdly our two brothers in one day
By killing each other brought about a shared
Miserable fate by one another's hands.
And now consider that we two remaining
Will surely die terribly, if we overstep the
Decree of kings and his power by breaking the law with
force.
But one must recognize that we are women,
As such not inclined to fight against men.
Then because of this we are ruled by stronger forces,
And we must listen to these painful things.
Then I will ask those under the earth
To hold judgment, as I am forced to do these things,
And I will obey those who are in power; for doing
Something extraordinary is not sensible.
A. I would not urge you nor, if you still yet wished
To act, would you arouse any sweet feeling in me.
Do whatever seems best to you, but I will bury that man;
For me to die by doing this is a beautiful thing.
I will lie dear beside him, with my dear brother,
Having committed a hallowed crime; for it is the right time,
When it is necessary for me please those below of the spirits
There I will lie forever, but if it seems right to you,
Continue dishonoring the values of the gods.
I. I commit no dishonors, but I am not
Inclined to act with force against the citizens helplessly.
A. You would offer these things; I will provide the tomb
for our dearest brother by covering him with earth.
I. Alas wretch, I am afraid for you.
A. Do not fear for me; see to your own fate.
I. But then at least announce this deed to no one,
Hide it in secret, and I will as well.
A. Alas, speak plainly. You will be more hated by
Staying silent, if you should not announce these things to
everyone.
I. You have a hot heart for cold acts.

A. ἀλλ᾽ οἶδ᾽ ἀρέσκουσ᾽ οἷς μάλισθ᾽ ἁδεῖν με χρή.
I. εἰ καὶ δυνήσει γ᾽: ἀλλ᾽ ἀμηχάνων ἐρᾷς.
A. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.
I. ἀρχὴν δὲ θηρᾶν οὐ πρέπει τἀμήχανα.

A. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.
ἀλλ᾽ ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεινὸν τοῦτο: πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.
I. ἀλλ᾽ εἰ δοκεῖ σοι, στεῖχε: τοῦτο δ᾽ ἴσθ᾽ ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ᾽ ὀρθῶς φίλη.

A. But I know that I must please those whom it is necessary for me please most.
I. But from the outset you intend the impossible.
A. Then, whenever I am not able, I will have reached the en
I. But it is not fitting to chase impossible things in the first place.
A. If you disclose these things, you will be hated by me,
And you will justly be an enemy to the dead.
But permit me to suffer my own foolish counsel
Regarding this terrible thing; for I will suffer
Nothing in order that I die nobly.
I. Then if it seems good to you, go on; but know this, that
You go in foolishness, and that to your loved ones you are beloved rightly.

Appendix A

Figure 1: Spectrum of gender expectations in *Antigone*

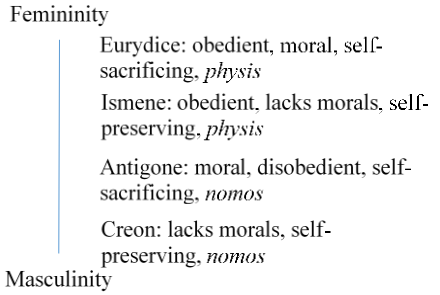

Figure 2: Pyramid of Femininity in *Antigone*