

Transformation As Disease, Reincorporation As Cure:
A Comparative Case-Study of Apuleius' *Metamorphoses* & C.S. Lewis' *The Horse and His Boy*

by

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ABSTRACT

This dissertation analyzes the reception of Apuleius' *Metamorphoses* in C.S. Lewis' *The Horse and His Boy* through a case-study of the asinine transformations of Apuleius' protagonist, Lucius, and Lewis' antagonist, Prince Rabadash. Lewis' use of Apuleius' work as a model has been established in scholarship, specifically in his reworking of the Cupid and Psyche tale in *Till We Have Faces* (1956). This dissertation will analyze the elements of congruity between the tales of Lucius and Rabadash, namely: (1) the disregard of a superior's warnings (Byrrhena, Aslan); (2) the "sin" of a personal lack of control (*curiositas*, pride) that leads to asinine metamorphosis; and (3) the reversal of metamorphosis through public religious ritual, thus resulting in a re-establishment in society with a new status (priesthood or eternal connection to the temple/deity). Medical anthropological models, specifically the health care systems and explanatory models (Kleinman: 1980), and the cultural anthropological model of the rites of passage (van Gennep: 1969) elucidate Lucius' experiences within the context of Apuleius' social world (2nd century A.D.) and Rabadash's within the fictional world of Narnia. This dissertation seeks to broaden scholarship on classical reception in C.S. Lewis' work, and add further insight into the studies of Apuleius through the use of social scientific criticism.

TABLE OF CONTENTS

Abstract.....	ii
Table of Contents.....	iii
Acknowledgements.....	v
Dedication.....	vi
Introduction.....	1
Chapter 1: Methodology.....	9
1.1 Medical Anthropology.....	9
1.1.1 Health Care Systems Model.....	10
1.1.2 The Explanatory Model.....	11
1.2 Cultural Anthropology.....	15
1.2.1 Rites of Passage.....	16
1.3 Assessment of Approach and Models.....	18
Chapter 2: Why Choose a Donkey?.....	21
2.1 Images of Donkeys Relevant to Apuleius.....	21
2.2 Images of Donkeys Relevant to C.S. Lewis.....	23
2.3 Summary.....	25
Chapter 3: Transformation as Punishment for Immoderation and Heedlessness of a Superior's Warnings.....	26
3.1.1 Lucius' <i>Curiositas</i> and Byrrhena's Warnings.....	27
3.1.2 Lucius' Metamorphosis as Disease and Separation.....	30
3.2 Lucius-the-ass as Illness and Liminality.....	32
3.3.1 Rabadash's Pride/Greed and Aslan's Admonitions.....	36
3.3.2 Rabadash's Transformation as Disease and Separation.....	40
3.4 Rabadash's Asinine Condition as Illness and Liminality.....	42
3.5 Summary.....	43
Chapter 4: Conversion/Supplication As Cure.....	44
4.1 Lucius' Conversion as Healing and Reincorporation.....	44
4.2 Rabadash's Supplication as Healing and Reincorporation.....	47
4.3 Summary.....	50

Chapter 5: Witchcraft/Sorcery vs. “White” Magic: Pamphile the Witch, Aslan the Divine Mediator.....	51
5.1 Pamphile the Witch.....	52
5.2 Aslan the Divine Mediator.....	54
5.3 Summary.....	58
Conclusion.....	60
Bibliography.....	62

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INTRODUCTION

This dissertation has its roots in my discovery of a case of reception of Apuleius' *Metamorphoses* in C.S. Lewis' *The Horse and His Boy*, namely the asinine transformations of Apuleius' Lucius and Lewis' Prince Rabadash. Scholarship regarding Lewis' literary relationship with Apuleius has focused primarily on Lewis' appropriation and remodeling of Apuleius' tale of Cupid and Psyche in his own book, *Till We Have Faces* (1956).¹ Hooper, the editor of *C.S. Lewis Collected Letters, Volume I*, notes that Lewis' first introduction to Apuleius occurred over the Christmas of 1916 when Lewis read *The Story of Cupid and Psyche*, translated by William Adlington (1903).² Hooper further conjectures that the "long gestation" of *Till We Have Faces* began with this reading. If *Cupid and Psyche* was Lewis' first introduction to Apuleius, his interest in the rest of the author's work becomes apparent in the later portion of his 13 May 1917 letter to Arthur Greeves:

By the way my books have finished binding and are absolutely ripping. In a fit of extravagance I am getting two more done. One is an Apuleius: he as you know [is the one who] wrote the book in which the 'Cupid & Psyche' story occurs. I have found his complete works in the college library and their brooding magic no less than their occasional voluptuousness & ridiculous passages have made me feel that I must get a copy of my own.³

It is clear from this passage that Lewis became better acquainted with Apuleius out of an interest in the work's "brooding magic", "voluptuousness", and the presence of "ridiculous passages". These phrases define the essence of the Milesian tale,⁴ which Apuleius evokes in the first sentence of his prologue in the *Metamorphoses*:

¹ For scholarship on *Till We Have Faces*, see pages 171-212 (Kilby, Van Der Weele, Christopher) of Schakel, ed. (1977), Schakel (2002), and pages 157-170 (Donaldson) of Schakel and Huttar (1991).

² Hooper, Vol. I, 268n.

³ Ibid., 304-305.

⁴ According to the *OCD*³, "Aristides (2) was the Greek writer of Milesian Tales...[and that] Milesiaca were short and lewd erotic tales probably so named after their conventional setting (*Miletus)".

What I should like to do is to weave together different tales in this Milesian mode of story-telling...
(1.1, trans. Walsh).

If the *Metamorphoses* can be defined as Milesian, thus composed of “ridiculous passages”, then Lewis’ own appellation of the final chapter of *The Horse and His Boy* as “Rabadash the Ridiculous” can be seen as a possible indication of the sort of character--rather, victim--of a Milesian-esque tale. Similar to the manner in which Lucius is the victim of his own Milesian-esque tale, Prince Rabadash is the victim of his own story, that which is set against the larger story of *The Horse and His Boy* (i.e. the personal development of the protagonist, Shasta). It may be that for Lewis, the essence of Lucius’ ridiculous tale was easily adaptable to suit his story arc’s need for a just punishment for the kind of prince that earns the posthumous title of ‘Rabadash the Ridiculous’.

However, while scholarship is divided over the question of the seriousness of the *Metamorphoses* 11’s conversion to Isis episode,⁵ there is a diachronic reception of the formula of asinine transformation and re-establishment into society in the basic structure of the tales of Lucius and Prince Rabadash. Lewis does not mention an appropriation of the Lucius-model in *The Horse and His Boy* in his diaries or his assorted letters, although he indicates in a private letter that the underlying plot of the story is the “calling and conversion of a heathen”.⁶ This theme suggests that Prince Rabadash’s retransformation by the grace of Aslan (via supplication at the altar of the god Tash) should be read in terms of the protagonist’s (Shasta) conversion from the Tashbaan culture to Archenland/Narnian ideals. Furthermore, Lewis’ conscious use of the Lucius-model is probable due to his own tendency to rework classical material, such as

⁵ See Bradley, Murgatroyd, Tatum (1969), and Winkler for some of the scholarly debate about the purpose and level of seriousness afforded by book 11 in comparison to the rest of the novel.

⁶ See Lewis’ letter to Anne Jenkins (Queen’s University, Belfast), as from Magdalene College, Cambridge, 5 March 1961; Hooper, Vol. III, 1244-1245.

Apuleius' own Cupid and Psyche story and the role of Dionysus in *Prince Caspian* in the *Chronicles of Narnia*.

Accepting Lewis' appropriation of the Lucius-model raises more questions than it answers. What does the formula of conversion and re-establishment in society represent to both Apuleius and Lewis (and their respective audiences) that would make the Lucius-model amenable to Lewis' authorial purpose? What is the importance or value of asinine transformation in both the ancient and modern contexts? This project will address these two questions while analyzing the structure of asinine transformation; however, its limitations will also require me to be selective in my approach to the scope of the scholarship. While I acknowledge the value and the volume of both academic and general scholarship on Lewis' works, I do not have the space to address the more studied works such as *The Last Battle*,⁷ or to go into more detail on the reception of the Cupid and Psyche myth in *Till We Have Faces*. Nevertheless, I can assert that I have found that the issue of Rabadash's transformation has been neglected in Lewis scholarship, not only as a case of reception of Apuleius' work, but also in what it represents to the whole of the *Chronicles of Narnia* series.

Thus, the intention of this dissertation is twofold--to illuminate the reception of the tale of Lucius in Lewis' treatment of Rabadash in the dénouement of his novel, as well as expand the scholarship on Apuleius through interdisciplinary means. To accomplish this, I shall be utilizing two interconnected methodological approaches: (1) a literary analysis of both novels' approaches to the motif of asinine transformation in their narrative structures, and (2) an application of

⁷ For example, a study of the character of Puzzle the donkey in *The Last Battle* (1956) could be valuable in relation to this dissertation's focus on Rabadash's asinine transformation. In *The Last Battle*, Puzzle is tricked by Shift the monkey to impersonate Aslan, becoming Shift's pawn in his attempts to control Narnia; he is redeemed when he sides with Aslan in the last battle.

medical and cultural anthropological models to analyze both works' commonalities in approaching the idea of tempering immoderation.

To this end, I intend to use the literary analysis of the narrative structures to discuss each author's similar use of the pattern of transformation, liminality, and re-establishment into society by means of religious ritual, as well as assess Lewis' adaptation of Apuleius' work as a template to suit his authorial needs. The medical and cultural anthropological approach will facilitate a more nuanced reading of the narrative structure set down in the literary analysis, and examine how asinine transformation becomes the authors' means of commenting on certain cultural and ideological concepts. If both works posit that an immoderate personality is worthy of punishment in both the ancient and modern contexts, we can read both the *Metamorphoses* and *The Horse and His Boy* as more than just entertainment stories; rather, they are texts that are created by and comment on the social worlds that produced them.

While the application of medical and cultural anthropological models to ancient texts is a recent development that has gained ground in social scientific criticism of biblical text,⁸ few scholars have taken such an approach to Apuleius.⁹ Since Apuleius' work has been one of the most dissected and analyzed ancient novels by a variety of scholastic approaches, it would seem that social scientific criticism could be a new venue for broadening Apuleian scholarship by

⁸ Social scientific criticism analyzes the social, cultural, political, and environmental context(s) of a text by using a range of possible perspectives, theories, models, and research developed in the social sciences. Concerning ancient text, it has become a particular development in the study of New Testament biblical studies. See Horrell's "Social-Scientific Interpretation of the New Testament: Retrospect and Prospect" in *Social Scientific Approaches to New Testament Interpretation* (1999) for a discussion of its development.

⁹ For an example of a scholar that does take an anthropological approach to Apuleius' text, see Lateiner's "Humiliation and Immobility in Apuleius' *Metamorphoses*", *Transactions of the American Philological Association* 131 (2001): 217-255.

building on the foundations of previous scholarship. For example, the works of A. Scobie, J. Winkler, and N. Shumate show a progression in the scholarship that has led to this dissertation.

Scobie's *Apuleius and Folklore* (1983) analyzes the narrative pattern of the "man-ass transformation" in the folklore tradition leading up to and influencing Apuleius' *Metamorphoses*. Scobie notes that the value in analyzing the asinine transformation lies primarily in the fact that it has been neglected by folklorists and classicists studying Apuleius, who choose to focus on the tale of Cupid and Psyche.¹⁰ He traces the oldest case of a man transforming into an ass in the Greco-Roman context and connects it with the first literary representation of asinine transformation by Circe in Homer's *Odyssey*.¹¹ Scobie's methodological approach is the geographic-historic method (Finnish school), which he supplements with contextual information on the social worlds confronted (Chapters 1 and 2),¹² namely the orality of literature in the Greco-Roman world and the triangular relationship between witches, men, and animals in the *Metamorphoses*. Although Scobie's folklorist approach is developed around some highly criticized schools of thought (Finnish school, V. Propp), his attempts to unite a motif-index approach with a contextual analysis of the Greco-Roman social world show the beginnings of a cross-disciplinary approach to texts, as well as a very detailed analysis of asinine transformation.

While Scobie's interdisciplinary approach to the social context of the *Metamorphoses* seems to be a reaction to his model's deficiencies,¹³ Winkler's *Auctor & Actor* (1985) begins

¹⁰ Scobie, iv.

¹¹ Ibid.

¹² Ibid., v.

¹³ The geographic-historic method has been criticized for its lack of consideration of social context; Scobie defends his use of the method by providing context in his preliminary chapters (v).

with an active engagement of a “multidisciplinary”¹⁴ audience without neglecting the historical and social context of the narrative (see his Chapter 1: The Question of Reading). He uses narratology¹⁵ to show modern readers (1) that self-consciousness in narrative originated in the ancient context, (2) that it can help explain interpretive problems of the *Metamorphoses* to classicists, and (3) that religious historians can use it to focus on early Christianity and cult activity during Apuleius’ time.¹⁶ Dowden’s review of Winkler’s book exposes an issue with this approach, which is its similarity to some trends in postmodern critical theory that stress subjectivity over objectivity (ex. reader-response theory).¹⁷ If “the last word belongs neither to Apuleius nor to me but to you” as Winkler states,¹⁸ then textual meaning derived from the context of Apuleius’ social world is relegated to a secondary position. However, the idea that the reader is actively involved in the process and can approach the text in a variety of interdisciplinary ways proves that Winkler is aware that the *Metamorphoses* cannot be considered a meaningless novel.¹⁹

As a later addition to the Apuleian scholarship in relation to Scobie and Winkler, Shumate’s *Crisis and Conversion* (1996) focuses on the novel as a narrative of religious experience, particularly conversion.²⁰ Shumate’s attention to the religious crisis and conversion

¹⁴ Winkler, vii.

¹⁵ The *OED*² defines narratology as “the study of the structure and function of narrative, esp. (in structuralist and post-structuralist theory) as analogous to linguistic structure; the examination and classification of the traditional themes, conventions, and symbols of the narrated story.”

¹⁶ Winkler, vii-viii.

¹⁷ Dowden, 40-41.

¹⁸ Winkler, 321.

¹⁹ Dowden, 41.

²⁰ Shumate, 1.

of Lucius contextualizes the novel as a product of Apuleius' social world; however it does seem to assume a(n "almost") universal pattern of (western, Christian) conversion, which some scholars find problematic.²¹ What is useful in approaching the *Metamorphoses* as a ritualized and religious process is that Apuleius' presentation of the material is a commentary on aspects of his social world, namely what a mystery cult provided for its followers. However, I find Shumate's assertion--that Lucius' religious crisis is his unconscious longing for the divine (*desiderium dei*)²²--does not fully articulate the reasons that Lucius finds himself turned into an ass. As my dissertation will assert, the ritualized process of Lucius' experience begins with his immoderate (i.e. diseased) personality, which causes the crisis of metamorphosis, making it one element of a tripartite process that becomes ostensibly religious with the introduction of Isis in book 11.

For the parameters of this dissertation, I have chosen three leading models from social scientific criticism, specifically the health care systems and the explanatory model (Kleinman, 1980) in medical anthropology and the rites of passage model (van Gennep, 1969) in cultural anthropology. Furthermore, by analyzing the narrative structures of both the *Metamorphoses* and *The Horse and His Boy* with these models, I identify and analyze elements of congruity between the two works, namely that:

- (1) Immoderation and disregarding the warnings of one's superiors (Byrrhena, Aslan) leads to asinine transformation, which functions as "disease", or the physical manifestation of immoderation. For Lucius, his immoderation is his uncontrolled appetites for food and sex, as well as his excessive curiosity, while for Rabadash, it is his extreme pride and greed.

²¹ See Hunink's review "Converting Lucius", *The Classical Review* 47 (1997): 316-317.

²² Shumate, 231.

- (2) Post-transformation, both Lucius and Rabadash are separated from several levels of identity (humanity, masculinity, community, etc.) and thus enter into a state of liminality as donkeys. This state of liminality acts as “illness”, or the cultural process that concerns the psychosocial experiences of how disease impacts social status and community identity.²³
- (3) Finally, the reversal of the original metamorphosis through supplication and/or conversion by means of public religious ritual serves to re-establish Lucius and Rabadash into their respective societies with former and new status identities. This process of public ritualized reincorporation functions as “healing”.

Using textual analysis of both narratives, I intend to show that Lewis reworked this tripartite structure to suit his authorial needs for punishing the immoderate antagonist of his children’s novel, something that he saw modeled in the personality and experiences of Apuleius’ Lucius.

²³ Disease and illness are not synonymous terms and their differences will be discussed below in 1.1.

1. METHODOLOGY

MEDICAL AND CULTURAL ANTHROPOLOGICAL MODELS

Arthur Kleinman's seminal work, *Patients and Healers in the Context of Culture* (1980), provides two models which this paper will utilize to support its assertions, namely: (1) the health care systems model and (2) the explanatory model. In presenting these models and applying them to Apuleius' *Metamorphoses* and Lewis' *The Horse and His Boy*, I shall also seek to show how the texts connect with van Gennep's concept of the rites of passage (separation, liminality, and reincorporation).

1.1 MEDICAL ANTHROPOLOGY

PATIENTS AND HEALERS IN THE CONTEXT OF CULTURE (1980)

As Kleinman states in his preface, his book *Patients and Healers in the Context of Culture* "presents a theoretical framework for studying the relationship between medicine, psychiatry, and culture."²⁴ Kleinman's work has been foundational in the development of medical anthropology (ethnomedicine),²⁵ a field that studies the social meaning behind the ways a given group confronts disease and obtains healing in relation to community beliefs. Medical anthropology seeks to disengage itself from the Western cultural assumptions that are tied to the biomedical approach of the modern world by comparing cross-cultural and systematic frameworks of therapeutic response.²⁶ In this approach, Kleinman has developed two models, the healthcare systems model and the explanatory model, which will be discussed below, followed

²⁴ Kleinman, ix.

²⁵ Pilch, 20.

²⁶ Kleinman, 18.

by a modern example from Kleinman's study that will contextualize the abstract models. An example of scholarship's application of these models to biblical text will be provided and analyzed in order to support my approach in this dissertation. Furthermore, it is important to note that Kleinman is a psychiatrist with anthropological training,²⁷ and he admits that his main focus group for the book (modern Taiwan) can present both opportunities and limits for the application of these approaches to other cultural groups.²⁸

1.1.1 Health Care Systems Model

Kleinman defines the health care systems model as a conceptual system of socially organized responses to disease, and it reflects particular cultural values in the relationship between patient and healer in the process of illness and healing.²⁹ The model contains three interrelated sectors: the popular sector, the professional sector, and the folk sector. The popular sector is a matrix that contains the beliefs of the individual, family, social network, and community that is non-professional and part of the popular culture.³⁰ The professional sector contains organized healing professions, namely those associated with modern scientific medicine, or the biomedical models of diagnosing disease.³¹ And finally, the folk sector is the non-professional, non-bureaucratic, and specialist sector that is a mix between the popular and professional sectors.³² Each culture establishes an implicit hierarchy which determines the way a

²⁷ Kleinman, ix.

²⁸ Ibid., xi.

²⁹ Ibid., 24-25.

³⁰ Ibid., 50.

³¹ Ibid., 53.

³² Ibid., 59.

sick person will pass from one sector to another in search of health.³³ The health care systems model shows patterns of belief about the causes of illness; the norms governing choice and evaluation of treatment; socially-legitimated statuses, roles, power relationships, interaction settings, and institutions.³⁴

1.1.2 The Explanatory Model

The explanatory model is a simplified and abstract representation of some complex real-world interaction that consists of a set of regulations that are followed in order to understand and deal with illness; its purpose is to explain and provide meaning to illness, as well as positing therapeutic options.³⁵ The explanatory model, which is used primarily in popular and folk sectors, distinguishes disease as the malfunctioning of biological and/or psychological processes, and illness as the psychosocial experience and the meaning of disease as a cultural process.³⁶ Sickness is an umbrella term to label events that involve disease and/or illness.³⁷ Key to understanding how disease and illness function in a society is to look at how a sick individual's status is impacted in terms of social deviance and stigmas attached to particular diseases.³⁸ Healing is an attempt to provide personal and social meaning for the life problems created by

³³ Guijarro, 104

³⁴ Kleinman, 24.

³⁵ Guijarro, 105.

³⁶ Kleinman, 72; Young, 264-265.

³⁷ Young, 265.

³⁸ Guijarro, 106.

sickness, which involves a combination of symptom reduction along with behavior/physical transformation that reflects a society's understanding of health.³⁹

EXAMPLE OF KLEINMAN'S MODELS: MODERN

One case-study in Kleinman's work concerns the healing process of a Taiwanese boy (2 years old) who suffered from a case of the measles (complicated by pneumonia). Kleinman met the boy and his family while they were at the shrine of a *tâng-ki* (shaman) to seek treatment and advice. The mother-in-law's view was that all children must catch it and go to the god (i.e. the *tâng-ki* possessed by the deity) and perform a specific ritual; families could also obtain apotropaic charms from the shaman for added protection. Furthermore, the mother-in-law cites that certain foods must be avoided (fruits lead to diarrhea) and that there is a need to minimize the risk of the child catching a cold while having the measles (to avoid asthma). But if the child developed a high fever, her remedy was to use Western medicine to prevent brain fever (encephalitis). There was also an herb tea for the measles, which the mother-in-law stated was a way of making the poison (*tu, tók*) come out, and thus curing the child. For her, Western medicine could cure the symptoms of the measles, but it could not take out the poison, thus leading to problems later in life. The mother of the two-year old believed that for any illness "one needs the power of both 'god (*tâng-ki*) and man (doctor).'"⁴⁰

This example, while not a narrative process nor linear in approach, highlights the cognitive and communicative process of treating disease and the process of illness for a particular family in their community. This idea that the measles is a type of disharmony in the

³⁹ Pilch, 25.

⁴⁰ Kleinman, 87-88.

body (poison) that must come out situates the case-study family's concerns within the normative standards of the community.⁴¹ In this specific case example, all three sectors (popular, professional, folk) are posited as options for the treatment of certain symptoms associated with the measles. For this family, the professional sector is trusted for the treatment of encephalitis, but is viewed with suspicion because it does not allow for the popular notion of body harmony. The family's concern over body harmony and poison, as well as notions of proper foods and avoiding colds, shows popular sector opinions and strategies in the healing process. The folk sector provides the family with the spiritual means of approaching the complete healing of the body through divine contact and the ritualized actions of the shaman (the divine mediator and healer), as well as through apotropaic objects. As far as the explanatory model is concerned, the measles is the disease that disrupts children's body harmony, and requires the family to interact with the variety of sectors in the health care systems model to re-establish system balance, something that is essential in Taiwanese culture.⁴²

EXAMPLE OF KLEINMAN'S MODELS: ANCIENT

In *Healing in the New Testament: Insights from Medical and Mediterranean Anthropology*, John Pilch takes a medical anthropological approach to studying the healing acts of Jesus in the New Testament. Using Kleinman's work and models, Pilch applies the basic model of the health care systems to each of the synoptic gospels, finding nuanced differences between each of the gospel writers' methods to using healing acts for their authorial needs. Pilch cites that such a model approach "allows readers to appreciate their own experience of a

⁴¹ Kleinman, 91.

⁴² Ibid.

healthcare system (for most, a Western healthcare system) and recognize how different the healthcare systems are in non-Western cultures.”⁴³

Pilch asserts that the writer of John was less interested in healing than in highlighting Jesus’ true identity,⁴⁴ but such a fact does not reduce the importance or validity of isolating and studying healing narratives to analyze the cultural implications that come from the interactions between Jesus, the outcasts he healed, and the dominant social group (the Israelites) that he threatened through his acts of healing. For example, Pilch analyzes the Sabbath healing of the paralytic in John 5: 1-20, which is the first appearance in the gospel of the motif of Jesus’ conflict with the Israelite leadership. Jesus comes upon a man that has been sick for thirty-eight years and has no kin or friend to help place him in the Bethzatha pool, a therapeutic place where an angel would periodically stir the water and the first invalid to touch the disturbed water would be healed. As a social outcast and without kin who were obligated to help him, the paralytic was on the lowest rung of the social hierarchy of Israel and stigmatized for the irrevocability of both his social status and physical disability.

In terms of the health care systems model and the explanatory model from Kleinman, the narrative begins with the paralytic unable to attain help from the popular sector (family and friends), or from the professional sector (no status or family to recommend him or pay for the expense). The paralytic’s long-lasting disease has separated him from the community and marginalized him as an unclean person.⁴⁵ His situation at the pool shows that he wishes to find

⁴³ Pilch, xii.

⁴⁴ Ibid.

⁴⁵ Pilch indicates the wide-range of people that could be classified as unclean: the sick, beggars, prostitutes, poor day laborers, tanners (who worked with urine), peddlers, bandits, sailors, hustlers, ass drivers, dung collectors, and (some) merchants (128).

healing in God, turning to the folk sector for help, but his limited capacities prevent this healing. When Jesus talks to the paralytic and learns of his condition, he commands the man to rise, pick up his mat, and walk (John 5:8), fulfilling the role of a healer in the folk sector. The writer of John uses the account to show Jesus' actions against the established social norms (Mosaic Law), because he commanded a man to work (pick up his mat) on the Sabbath.⁴⁶

The healed paralytic himself still does not have kin or friends, but in gaining mobility and health to elevate him from the unclean class, he has attained a new status. Furthermore, the fact that he informed the Israelites of Jesus' identity shows that the man was seeking to ingratiate himself with the dominant social group that has rejected him for thirty-eight years.⁴⁷ Jesus' command that the healed paralytic avoid further sin shows that while the man's disease was physical, his illness was his lack of group attachment (kin, friends) and so his life had no meaning.⁴⁸ Thus, the value in Pilch's application of these models to the text helps contextualize interactions of characters in the narratives with the social world of the ancient Mediterranean in the New Testament, outside the strict parameters of the modern western approach (biomedical).

1.2 CULTURAL ANTHROPOLOGY

rites of passage (1969)

Van Gennep's seminal work, *Rites of Passage*, examines the pattern of rites of passage, or the ceremonial processes of transitioning from one situation, cosmic circumstance, or social

⁴⁶ Pilch, 129.

⁴⁷ Ibid., 130.

⁴⁸ Ibid.

world to another.⁴⁹ The theoretical basis for this idea is that the “life of an individual in any society is a series of stages from one age to another and from one occupation to another...[and that] there are ceremonies whose essential purpose is to enable the individual to pass from one defined position to another which is equally well defined.”⁵⁰ Van Gennep divides the rites of passage into three sub-categories (or phases): rites of separation, transition rites (liminality), and rites of incorporation, which will be discussed below. These three phases present a structuralist approach to interpreting cultural, ritualized phenomena, which van Gennep saw as a means of filling the need for theoreticians to classify ceremonial patterns in their entirety and in relation to one another in comparative, cross-cultural terms.⁵¹ Similar to my approach in contextualizing Kleinman’s models, I shall present some of van Gennep’s analysis on ancient rites of passage (namely mystery cults) in his theoretical framework, which should add a level of comparative contextualization to this dissertation’s application of van Gennep’s model to the literary world of Apuleius’ *Metamorphoses* and Lewis’ *The Horse and His Boy*.

1.2.1 Rites of Passage

A. separation - The phase of separation involves symbolic behavior that signals the detachment of an individual or group from (1) an earlier fixed point in the social structure, (2) a set of cultural conditions (state), or (3) from both.⁵²

⁴⁹ van Gennep, 10.

⁵⁰ Ibid., 2-3.

⁵¹ Ibid., 10.

⁵² van Gennep, 11; Turner, 94.

B. liminality - The phase of liminality occurs after the first phase of separation when the attributes and status of the individual/group are ambiguous. He/she/they have few to none of the attributes they had prior to separation, nor do they have the attributes that they gain after phase three, re-aggregation/reincorporation.⁵³

C. reincorporation - The final phase, reincorporation, completes the rite of passage of the individual/group by re-establishing him/her/them into a stable state/status that provides certain rights and demands the customary norms and ethical standards required of the social position that he/she/they have in the system.⁵⁴

EXAMPLES OF VAN GENNEP'S MODEL: MYSTERY CULTS

Van Gennep approaches the ancient “mysteries” as complete ceremonial processes that transfer a neophyte from the profane to the sacred world, giving him or her the honored status of being in permanent communication with the sacred world.⁵⁵ While it is unfortunate that van Gennep does not analyze the initiation process in the cult of Isis in the *Metamorphoses*, he does note that the “passage through the elements” phrase that Apuleius uses (11.23) explains the process of a neophyte’s experience (i.e. a figurative death and re-birth) in a way that highlights the symbolism of a ritual end to one life and the beginning of another that typifies mystery cult religions. For his example of mystery cult initiation, van Gennep analyzes the cult of Attis, focusing on the neophyte’s symbolic re-enactment of Attis’ death, the mourning process, a period of transition from regular life, and a “resurrection” to highlight the vegetative renewal process of

⁵³ van Gennep, 11; Turner, 94.

⁵⁴ Ibid.; Turner, 95.

⁵⁵ van Gennep, 89.

agriculture.⁵⁶ To prepare for the separation (i.e. death), a neophyte to the cult of Attis must (1) fast to remove worldly impurity from the body and (2) eat and drink from the *sacra* (drum, cymbal).⁵⁷ After he is purified, the neophyte engages in a rite of separation by going into a pit, where the blood of a sacrificed bull is poured over his entire body.⁵⁸ In this state of symbolic death, the neophyte becomes a liminal being who is no longer connected to his former worldly state, but is on the verge of transitioning into his new status as connected with the divine. When the neophyte comes up from the pit and is fed a diet of milk, it signals that he is symbolically reincorporated back into the world (a second birth), but is given a new status as an initiate of Attis. This example of initiation epitomizes a complete and interdependent process of one mystery cult, and as I shall point out in this dissertation, Lucius' metamorphosis, his time as an ass, and his incorporation into the cult of Isis also functions as a complete process of transitioning Lucius into a person with new honors as an initiate and priest of Isis.

1.3 ASSESSMENT OF APPROACH AND MODELS

This chapter addresses a few questions that may arise as a result of my approach and the models I utilize in the process of developing this dissertation. Of particular concern is the validity of applying modern anthropological models developed for ethnographic study of certain culture groups to ancient texts. The developing field of social scientific criticism in New Testament studies suggests that scholarship is transitioning towards new interdisciplinary approaches, as well as new postmodern ventures into theory. Furthermore, by applying these

⁵⁶ van Gennep, 92.

⁵⁷ Ibid.

⁵⁸ Ibid.

models to literature, it tests the boundaries and the validity of the models against fictional narratives, which are the creative products of the social worlds from which they were produced.

Another concern could arise out of the use of (now dated) models that were developed through focus on individual or cross-cultural ethnic groups. While van Gennep's research data and some of his terminology is clearly a product of the direction of the scholarship of his time, his basic model can be stripped of the data and still prove useful when taking a structuralist approach to text, as long as we take care not to utilize it too broadly and apply it to every cultural aspect. The basic idea of separation, liminality, and reincorporation can be applied to a wide variety of experiences, but I believe that it has merit in scholarship when studying the elements of religious activity in antiquity, which was highly ritualized, cultural, and widespread in ways that are incomparable to modern notions of religion, which emphasizes the separation of church and state. The fact that Lucius must be ritually and publicly reincorporated into a religious cult justifies using van Gennep's model.

Questions may arise in regards to my use of models from medical anthropology developed out of a study of modern Taiwanese culture. This approach has been undertaken by scholars in the field of New Testament studies, particularly by John Pilch, and has been widely accepted.⁵⁹ The idea that individuals interact with different groups in the process of healing is not revolutionary, although the exact definitions of what constitutes popular, professional, and folk sectors are less defined when comparing different cultures and temporal contexts. Nevertheless, the study of how an individual approaches illness as a cultural construct has value when we

⁵⁹ For a range of scholarship, see Guijarro, Pilch (1986, 1988, 1992, 2000), Love, Neyrey, and Young.

analyze the particulars of how Lucius reacts to his transformation (disease) on multiple levels of social identity and how he goes about seeking the means to transform back (cure himself).

2. WHY CHOOSE A DONKEY?

This chapter will present a small survey of the uses and common perceptions of donkeys within the context of Apuleius' social world, as well as attempt to synthesize some early modern-to-twentieth century notions concerning donkeys that may have influenced Lewis' writing. This dissertation does not have the scope to perform a more expansive analysis of the diachronic similarities and differences in the perceptions and representations of donkeys in the period between the end of antiquity to the beginning of the early modern period (1500 CE). However, this chapter can serve as a basic introduction to some of the associations and concepts that will be addressed later in the textual analysis of Lucius and Rabadash's tales. Understanding that both the *Metamorphoses* and *The Horse and His Boy* contain cases of reception,⁶⁰ we shall investigate why Lucius' and Rabadash's actions and personalities warranted asinine transformation to suit the needs of both Apuleius and Lewis outside of the context of reception.

2.1 IMAGES OF DONKEYS RELEVANT TO APULEIUS

For the Greeks and the Romans, the domesticated donkey/ass was the favored equine for heavy manual labor, considered stupid and willing to endure blows, hunger, and subpar care while it performed its three major duties: pack animal, mill-work, and tilling the land.⁶¹ For Apuleius' Lucius, we see his asinine condition primarily as a pack animal and beast of burden; his experience of his mill-work is isolated to book 9.11-13. Beyond the practical application of

⁶⁰ I.e. Apuleius' *Metamorphoses* is an appropriation and adaptation of Pseudo-Lucian's *Λοῦκιος ἡ ὄνος*. This dissertation itself is asserting that Rabadash's tale in Lewis' *The Horse and His Boy* is a case of reception of the *Metamorphoses*.

⁶¹ Toynbee, 193-4; Hyland, 231-235.

the donkey/ass, consideration must be given to its allegorical associations, namely its connections with lust and gluttony.

The donkey was considered a creature with a lustful and gluttonous disposition, given to excessive appetites. In Semonides 7.48-9, the good wife as a bee is measured against several other of his female archetypes, including the donkey-woman, who is obsessed with sex and will take on any partner to obtain it.⁶² Lucius' sexual relations with the Roman matron in 10.19-22 provide an example of this perception of the sexually immoderate woman in association with a donkey, also paralleled in Coptic Egyptian magic spells that seek to make a woman erotically dependent like a "female upon a male donkey" (ACM no.73, ms.6).⁶³ Thus, asses were seen to be "the very image of phallic lust".⁶⁴ Similar to its associative intemperate sexual behavior, the donkey's gluttony serves as a metaphor of hubris due to its aggressive behavior and its tendency to bray immoderately; the "well-fed donkey" has been suggested as a metaphor for immoderate human behavior.⁶⁵ The *Metamorphoses* clearly establishes Lucius-the-donkey's voracity for human food (4.22; 10.13-16) that is neither appropriate for a human or a donkey.

The use of the donkey as an object of humor can be seen in the motif of the trick-trained ass, which is detailed in the *Metamorphoses* when the rich master's freedman "taught" Lucius tricks:

First he taught me to recline at a table, leaning on my elbow, and then to wrestle and also to dance with my forefeet off the ground; and the most wonderful of all, to respond to words with a sign, for I would indicate refusal by tossing back my head, and acceptance by a nod. (10.7)

⁶² Walcot, 46.

⁶³ Frankfurter, 486. Heidelberg kopt. 1684, lines 115-23, trans. Jackson in *ACM*, 155.

⁶⁴ *Ibid.*, 491.

⁶⁵ MacDowell describes how in Aristophanes' *Wasps* (1303-10), Philokleon's drunken chuckles and behavior meant that he acted "like a donkey feasted on barley-grains" and like "a donkey that's run off to a bran-heap" (15).

While this may have won Lucius a comfortable position in contrast with his previous functions, it set him up as an object of spectacle, leading him to engage willingly in bestiality with the Roman matron and almost to be forced into having sex with a murderess as public exhibition. Clearly, Lucius' "intelligence" in learning tricks to become a pampered pet is humorous, and becomes satirical when he goes beyond the normal functions of an ass as a beast of burden. Apuleius' use of Lucius-the-ass attempting to overstep what was considered the appropriate boundaries for a donkey should be compared to Babrius' fable 129, in which an over-worked and jealous ass fails to win the same affection from his master that is given to his dog, serving as a warning against seeking the fortune of others by imitation, at the risk of loss of self.⁶⁶

2.2 IMAGES OF DONKEYS RELEVANT TO C.S. LEWIS

The *Oxford English Dictionary*, 2nd Edition (1989) states that

1c. The ass has, since the time of the Greeks, figured in fables and proverbs as the type of clumsiness, ignorance, and stupidity; hence many phrases and proverbial expressions. (Chiefly since 1500; the early references to the animal being mostly Scriptural, with no depreciatory associations.)

Noting that while the donkey began to have more connotations with "clumsiness, ignorance, and stupidity" after the 1500s, it also began to garner sympathy in literary sources. The slang term "donkey" replaced "ass" by 1785 when the divide was created between the concept of the asinine animal and the use of "ass" as a metaphor for an insult.⁶⁷ Robert Louis Stevenson's *Travels with a Donkey in the Cévennes* (1879) presents a travel narrative about his journeys and his developing companionship with his pack-donkey, Modestine. Similarly, Samuel Taylor Coleridge developed a friendship with an ass that inspired him to write his "To a Young Ass" (1794), which

⁶⁶ McClellan, 2.

⁶⁷ Housman, 11. Housman notes that the falling out of the term "ass" to denote an asinine creature (replaced by "donkey") parallels the differing use of *asinus*, *asellus*, and the Greek *όνος* Latinized.

also reflected the contemporary notions in Christian culture about the ass as a symbol of spiritual merit for its “patience, humility, lowliness, and suffering that find[s] favor in heaven.”⁶⁸ These associations are clearly rooted in scriptural accounts, in which donkeys serve symbolic and allegorical roles (cf. Jesus’ triumphal entry into Jerusalem in Matt. 21:1-7 and the account of Balaam’s talking ass in Numbers 22).⁶⁹

From these developments, we can see that the donkey’s association with lewd and gluttonous conduct in antiquity no longer applied as the primary interpretation of asinine behavior. Rather, the donkey occupied a contradictory role as both a stupid beast and a laudable servant as it continued to be utilized as a beast of burden. Considering Rabadash’s rash behavior in attacking Archenland/Narnia and being unwilling to surrender and heed the warnings of his captors, he could be considered foolish along the same terms as a donkey. Furthermore, the Christian undertones of Aslan’s role as a divine and merciful adjudicator hints at this idea of a donkey’s low station in life--a status that affords Rabadash the chance to learn humility.

As a professor of English, Lewis must have come upon the wide range of English works that employed asinine transformation as a common motif when characters transgress boundaries and act inappropriately. In Shakespeare’s *A Midsummer Night’s Dream*, the actor Bottom has his head transformed into that of an ass because Puck wanted Titania to fall in love with a monster; Bottom happens to be in the wrong place (near Titania’s bower) to rehearse a play, thus providing a case of transformation as a result of crossing liminal boundaries set between the fairy

⁶⁸ Perkins, 929. See David Perkins’ “Compassion for Animals and Radical Politics: Coleridge’s ‘To a Young Ass’”, *ELH* 65 (1998): 929-944 and Leah Sinanoglou Marcus’ “Vaughan, Wordsworth, Coleridge and the Encomium Asini”, *ELH* 42 (1975): 224-241.

⁶⁹ Lewis’ interest in the works of G.K. Chesterton may have also influenced Lewis’ choice in picking Apuleius’ asinine transformation for Rabadash. In his poem “The Donkey” (1900), Chesterton emphasizes the negative aspects of the donkey (its monstrous head, sickening cry, large ears) yet acknowledges the importance of its ancient role as the beast of burden for Christ.

and mortal worlds. In chapter 31 of C. Collodi's *Adventures of Pinocchio*, Pinocchio comes upon a wagon that will take him to the country and the 'Land of Toys', where country boys play all day and have nothing to do with school. The wagon was pulled by a team of twenty-four donkeys that were not iron-shod, rather had "laced shoes made of leather, just like the ones boys wear". Pinocchio comes to learn that the donkeys are actually boys that the wagon-master tricked into enslavement when he begins to transform into a donkey in chapter 32, which is a punishment for running away from responsibility (i.e. school). These two cases of asinine transformation are a sample of the types of literature that utilized this motif, most likely taking cues from the reception of Pseudo-Lucian and Apuleius' works.⁷⁰

2.3 SUMMARY

As this chapter has indicated, Greco-Roman conceptualizations of donkeys and their associative (sexual, gluttonous) immoderation suggest certain ideas about Lucius' unbridled behavior leading to his transformation into an ass. Similarly, the modern opinions of donkeys as creatures characterized by both ignorance and humility presents a dichotomous view that Lewis appears to address in *The Horse and His Boy*. As this paper will show in the subsequent chapters, the connotations of what it means to be turned into a donkey reflect opinions on behavior in certain social contexts, and it is these opinions that play a large role in why Apuleius and Lewis found the human-turned-ass motif a compelling model to utilize.

⁷⁰ Though not a case of asinine transformation, God's punishment of king Nebuchadnezzar's Daniel 4 can be a symbolic example of it. Due to his arrogance, Nebuchadnezzar's kingdom is taken from him, he is driven from men to live with the field animals to "feed on grass like oxen"; such a punishment can be seen echoed in Rabadash's transformation.

3. Transformation as Punishment for Immoderation and Heedlessness of a Superior's Warnings

The moral of moderation, voiced through the warnings of superior individuals, is key to a balanced existence in the context of both of the social worlds of Lucius and Rabadash. It is the excess of Lucius' curiosity over witchcraft and Rabadash's personal pride in the face of defeat that results in their inability to heed warnings, necessitating metamorphosis. Transformation into an ass, as a punishment, serves as a metaphor on two levels: (1) asses are viewed as stubborn creatures whose appetites, namely for sex and food, represent immoderation and foolish behavior. Lucius and Rabadash's transformations become the physical manifestations of the negative aspects of their personalities--immoderation due to curiosity or pride. (2) Secondly, transformation into an ass can be viewed in medical anthropological terms of disease; it becomes a metaphor of immoderation (curiosity, pride) that serves as to separate Lucius and Rabadash from their respective communities and identities. This process also functions as the phase of separation in van Gennep's rites of passage. Furthermore, the effect of transformation on status can be viewed as illness, or the psychosocial experience of a patient and the meaning of his/her perceived disease.⁷¹ For Lucius and Rabadash, this experience is negative and estranges them from community identity because of a reputation of social deviancy. This sense of marginalization due to separation is analogous to the phase of liminality in van Gennep's rites of passage.

⁷¹ Kleinman, 72.

3.1.1 Lucius' Curiositas⁷² and Byrrhena's Warnings

Lucius' journey to Hypata in Thessaly begins with an undefined business venture in the region of his maternal ancestors (1.2), which turns into an obsession with witchcraft that tethers him to the home of the miserly Milo and his wife, Pamphile, a rumored witch. Inspired by the tale of Aristomenes and Socrates (1.5-19), Lucius' *curiositas* over witchcraft saturates his mind into a state of hypnosis (2.1-2). Driven to seek out ways to sate his altered state of mind, Lucius happens upon his maternal aunt, an upper-class matron and superior (2.2), and his modesty prevents him from approaching and greeting her unaccompanied. This modesty is considered a sign of gentlemanly virtue (2.2), which is set in opposition to his excessively non-virtuous appetites of curiosity over witchcraft and sex (2.7-11).

Lucius' aunt introduces herself as Byrrhena, a noble woman that helped rear him, whose kinship and social status through marriage allows her generous hospitality toward her nephew (2.3). Beyond the physical ramifications of her hospitality, Byrrhena provides advice on the level of kin, as well as an established citizen of the city Hypata. However, before she can give personal advice, her house offers a warning through an ekphrasis: vivid descriptions of statues of Diana and Actaeon (2.4)⁷³ which echo a warning against spying on the private matters of powerful women. Actaeon's condition is described in terms of his inquisitive stare (*curioso*

⁷² For a concise philological summary of the noun *curiositas*, which occurs only once before Apuleius, see pages 120-121 of Schlam's "The Curiosity of the Golden Ass".

⁷³ Slater provides a detailed analysis of the relationship between these two statues as separate pieces (i.e. not carved as a group) put together to form a(n intentional) sculpture garden for Apuleius' authorial purposes (28-46). Diana's statue is surrounded by her own hounds, which indicates that her statue is not a matching piece to the Actaeon statue that is also in the atrium (29). Slater also makes the captivating assertion that the Diana statue's gaze (directed upon the entrance of the atrium, not Actaeon) creates an imagined destruction of Actaeon as the unrepresented object of her gaze (36). I believe this reasserts the connection between the ekphrastic warning and Lucius at the brink of destruction (as the individual in the atrium). Slater claims that this sculpture group shows that the epiphany of Isis is prepared in advance and that it is a solution for Lucius' immoderate curiosity (40).

optutu) and how he seems to appear to be on the verge of transformation into a stag,⁷⁴ which is juxtaposed to the statue of the fury of Diana's hounds (2.4);⁷⁵ Lucius fails to see the connection.

Mindfully political, Byrrhena has removed Lucius from the public place of the market and provides him with private counsel in her own home, which establishes her as a foil of elder wisdom and restraint to Lucius' youthful ignorance and immoderation. She expresses her concern over his new connection with the notorious Pamphile, who has a reputation as a high-rank witch that specializes in necromancy and the animation of objects (2.5), echoing the words that Aristomenes' friend Socrates used to describe the witch Meroe (1.8). Beyond necromancy, Pamphile's sexual appetites over young men and their hearts is Byrrhena's main concern, for she fears the magical woman's immense and immoderate appetite. However, she fails to realize the danger to Lucius is compounded not by his looks and youth, but his own curious desire to see magic, which he recognizes in regretful retrospect (2.6).

By this point in the narrative, Lucius has reached a crucial stage. His relationship with the maid Photis only blinds him (with lust, wine and food) to the reality of the situation, and she

⁷⁴ Compare this to the convention of rendering Actaeon with a stag's head in mid-transformation, either along the lines of the 'synoptic' technique proposed by A.M. Snodgrass or the technique of utilizing transformed animal heads with human bodies to highlight a basic/original human status provided by Malcolm Davies. By focusing on Actaeon's curiosity and his basic transgression (prior to metamorphosis), it can be viewed primarily as a method of initial warning to Lucius, rather than a fully developed fate. It is his fate that will come only if he fails to heed the warnings, which the audience is made to suspect but is not guaranteed. See Davies' "A Convention of Metamorphosis in Greek Art" (1986) and Snodgrass' "Narration and Allusion in Archaic Greek Art" (1982).

⁷⁵ Lateiner notes aptly that Apuleius' version of Actaeon shows him in a state of immobility that is culpable in that he is lying in wait in an act of intentional voyeurism (239). As I have stated above, this immobility is a contrast to the rest of the ekphrastic scene, which is defined by movement.

becomes an enabler to his addiction,⁷⁶ as well as the focal point of his male gaze.⁷⁷ He fails to recognize the indirect warning of Thelyphron's story of witchcraft and immoderation (2.21-30) at his aunt's feast.⁷⁸ Lucius' final warning against the power of witchcraft is when he becomes the victim-hero of the Festival of Laughter (2.32-3.12), a smaller-scale foreshadowing of Lucius' over-arching tale of transformation and conversion, namely through his alienation as a stranger from the community for (trick) "murder" and reincorporation through community laughter and his own (reluctant) acceptance of honor.⁷⁹

Photis divulges Pamphile's secrets of her storage of witchcraft ingredients, her ecstatic fits of madness on the roof, and her transformations enabled through a mix of stolen hair and occult materials that result in Lucius being tricked (3.16-18).⁸⁰ Instead of being deterred, Lucius requests and is granted a view of Pamphile as she is changing shape into an owl (3.19-21), failing to remember the connection between viewing powerful women in their private affairs as

⁷⁶ Tatum (1969) notes that Lucius' excessiveness in servile pleasures (*serviles voluptates*) with Photis has double significance, in that sexual gratification is on a "lower" level than the divine and that *servilis* signals that he is a slave to sex with Photis, a slave herself; this serves as a comparison to the higher pleasures (spiritual versus bodily) that the worship of Isis offers (491).

⁷⁷ Slater raises an important question over who controls the gaze in the relationship between Lucius and Photis: is it Lucius, who controls the point of view of the narrative, or Photis, who has the ability to divert and control gaze? (24). I believe that both control certain aspects of gaze, namely through Lucius' point of view as the narrator and as a male and Photis' abilities to control the spatial environment and information, as detailed in Seelinger's article in note 10.

⁷⁸ Thelyphron's disgrace by public spectacle foreshadows Lucius' own humiliation that will occur in 2.32-3.12, yet it should be noted that his degradation is twofold. First, he is shamed by the murdering widow of Larissa for his ill-omened comment and publicly abused for it by her staff. His personal failure is made a physical reality, in that his face is deformed due to his inattentiveness (2.20-31). Secondly, he is mocked by the company at Byrrhena's feast, becoming a permanent fool and a marginal figure in Thessalian society (Lateiner, 221-222).

⁷⁹ Lateiner asserts that the scene of the Festival of Laughter is a determinative event for the themes of debasement, disorientation, and immobility that play a vital role in the carnivalesque nature of the *Metamorphoses*. He focuses on the fact that derision in Roman society was debilitating and Apuleius' detailing of Lucius' humiliation rests upon Apuleius' appreciation for contemporary sadistic spectacle in Roman provinces (ca.160 C.E.) (220-221).

⁸⁰ It is worth noting Seelinger's "Spatial Control: A Reflection of Lucius' Progress in the *Metamorphoses*" here, which establishes that Lucius only has the ability to enter Milo's house and have access to Pamphile's arts through Photis, emphasizing his own lack of control through the sexual imagery of the closed/locked door (362, 364).

in the myth of the transformation of Actaeon. Lucius' curiosity over-steps its boundaries when he seeks to use Pamphile's magic to transform himself into an owl; it is a prideful notion that he can become a creature that is considered auspicious (3.23). However, since Photis provides him with the wrong ointment jar, Lucius transforms into an ass (3.24-26), a creature noted for its unrestraint and its hardness as a beast of burden, which is an apt punishment for his excessive curiosity and failure to heed the numerous forms of a superior's warning.

3.1.2 Lucius' Metamorphosis as Disease and Separation

Lucius' metamorphosis into an ass is to be viewed along the terms of disease in medical anthropology and the separation phase of van Gennep's rites of passage. While transformation is not a disease in the literal biomedical sense, it can be viewed as a metaphorical manifestation of the disease of Lucius' immoderation. Lucius' obsessive curiosity over witchcraft and his overindulgence in bodily appetites (sex, food, wine) indicates an indifference to "natural law" and its need for psychosomatic systemic balance.⁸¹ Along these lines, Shumate argues that the magic (transformation) found in the novel is a metaphor for the "shifting nature of all matter, of all states of being, and even of social structures, and for the tenuousness of the lines along with these are conventionally organized."⁸² While Lucius comes to bemoan that his condition is due to Fate's (Τύχη) blind eye, his transformation is to be considered in the terms of mystical retribution

⁸¹ Romanucci-Ross, 8. While Romanucci-Ross' work focuses on the terms of illness and curing, I utilize this concept in the stage of disease. Compare this idea of excessive gluttony connected with disease in Noorda' "Illness and Sin, Forgiving and Healing: The Connection of Medical Treatment and Religious Beliefs in Ben Sira 38, 1-15", which details how Ben Sira posits that a sober life prevents sickness, so a wise man would be good to restrain himself (217), thus his text is prescriptive of social behavior.

⁸² Shumate, 56.

for violating the moral injunction of moderation and not due to the intervention or punishment by a supernatural being.⁸³

Along the lines of van Gennep's rites of passage, we can take Lucius' transformation as a metaphor of the symbolic action and behavior of separation,⁸⁴ in that Lucius is divorced from several levels of spheres of community identity: humanity, Corinthian (Roman) citizenship, and family. This separation is further compounded at the animal-level, for his own white steed and another ass from Milo's stables immediately reject Lucius. Lucius views this as competition over food (3.26), however, it is possible that the animals perceive Lucius as magically tainted and foreign. Unable to incorporate himself into the animal community, Lucius faces complete expulsion and isolation as a liminal entity. His new role as a beast of burden for an assortment of questionable characters is met with suspicion, for as a human-turned-ass (not that his owners know this), he is neither completely one nor the other,⁸⁵ leading him closer to death each time he changes hands.

Post-transformation, Lucius is unable to access the popular or the professional sectors for help. Despite the fact that he is in the region of his maternal ancestry, Lucius is a Corinthian stranger to Thessaly and lacks the stable familial support expected of the popular sector. While

⁸³ Murdock, 18. While this dissertation asserts that Lucius' immoderation is the cause of his situation and not blind Fate's enmity against him, I am not asserting that Lucius' concern over blind Fate is unfounded or without context. There was a strong Hellenistic tradition of connecting Τύχη's divine and envious behavior (φθόνος). See Aalders H. Wzn's "The Hellenistic Concept of the Enviousness of Fate" (1979) for a concise study of this tradition. I see Lucius' attention to Τύχη as possible foreshadowing of Isis' presence in book 11, namely due to the syncretistic formation of Isis-Tyche (Isis-Fortuna), the patroness of traders, sailors, and officers on posting (Turcan 104). Cf. the unnamed goddess statue (*palmaris dea*), which Peden identifies as Isis-Victoria-Fortuna due to the palm associations (Victory) and the fact that the figure stands on a ball, either asserts conquest (Victory) or instability (Fortuna-Tyche) (381).

⁸⁴ For Lucius, this particular form of separation is non-voluntary and ostensibly seems non-ceremonial; however, Lucius made the active choice to engage in transformative witchcraft, which involved ritual process (undressing & use of ointment). This transformation was intended to be temporary and in different form (an owl), and as a result of the conditions of animal transformation (lack of speech), it can be viewed as meeting the conditions of separation.

⁸⁵ Shumate, 65.

he has connections to his maternal aunt Byrrhena, Lucius did not heed her warnings about the witch Pamphile and he is incapable of asking for help, since he has been stolen away from the city by a band of robbers the morning after his transformation. Unable to access the popular sector for aid, Lucius' condition as a speechless beast of burden for the robbers also prevents access to the professional medical sector.⁸⁶

Without access to the popular and professional sectors, Lucius' need to be healed in the context of the folk sector is signaled by the basic component for re-transformation: the consumption of a rose.⁸⁷ The rose was dominant in iconography and literature as a symbol of luxury in Rome, as well as having connotations of the brevity of life (as a cut flower),⁸⁸ and it is often utilized as an herbal remedy for colds in an ethnobotanical context.⁸⁹ In the context of Lucius' world, the rose represents the tangible half of his cure that requires a healer from the folk sector to be a mediator for procedural half of healing. However, before Lucius can be healed and reincorporated into society, he must become a purely liminal entity within the conceptual context of illness.

3.2 Lucius-the-ass as Illness and Liminality

Lucius' status as an ass can be viewed along the terms of illness as well as van Gennep's phase of liminality. Since illness is a cultural process that concerns psychosocial experience and

⁸⁶ Despite the fact that the professional sphere is not mentioned within Lucius' tale, its presence in Apuleius' social world must be addressed. I take the professional sector as the (private, public) doctoral occupation and the medical schools involved in the intellectual movements that sought to find the physical/anatomical causes of bodily ailments. Since the folk sector is a combination of the popular and professional sectors, the division between the folk and the professional sector is not as clearly delineated as in the modern sense (folk healing vs. biomedical healing).

⁸⁷ In 3.25, Photis tells Lucius that he must chew on some roses as a cure for his particular transformation. It is telling that Lucius makes an illicit attempt to eat a garland of roses dedicated to a shrine of the goddess Epona, as she is the goddess of equines (3.27).

⁸⁸ Goody, 56.

⁸⁹ Brussell, S195.

the meaning of perceived disease, Lucius' transformation functions as the disease and its impact on his social status and the perceptions of his character operates as illness. This negative impact on social status is explained by the explanatory model's focus on status in terms of social deviance and stigma in the process of marginalization and exclusion in the context of illness.

As an ass, Lucius is separated from his prior identities in the community as a human, a Corinthian (Roman) citizen and noble, and a member of an illustrious family of Plutarch. While there is a physical dissociation due to transformation (from humanity), there is also separation along the terms of the impact of social deviance and stigma on reputation and Lucius' inability to protect his status within the context of the honor-shame binary of the ancient Mediterranean social world.⁹⁰ An example of tarnished reputation first occurs in book 7 (7.1-3) in the robber's report, in which Lucius is blamed for crimes against hospitality, since it was noted that he was absent the same time when the robbers plundered Milo's house. Lucius recoils from the slander as if it were a physical wound, contrasting his current misfortunes with his former happy life due to the blindness and ever-reversing nature of Fortuna (7.2). Lucius' condition is made more poignant through his inability to speak:

Yet I was unable to plead my case, or even to say one word to refute the charge. So I tried to avoid giving the impression that through a guilty conscience I was admitting to so wicked a crime by remaining silent. Unable to restrain myself, I sought merely to say "Non feci", 'Not guilty'. I got the first word out repeatedly, but the second I wholly failed to articulate. I got stuck on the first word, and kept braying 'Non, non', however much I wagged my drooping lips to form as round a circle with them as I could (7.3).

The amusing image of a donkey trying to speak is in comic contrast to the ancient view that reasoning through speech (λόγος) was the defining difference between man and beast.⁹¹ Shumate proposes that the fact that Lucius retains his mental faculties (λόγος) means that Apuleius can

⁹⁰ For a study of the honor-shame binary applied to the *Metamorphoses*, see Lateiner.

⁹¹ See Heath, Introduction.

allow for the sort of double identity that is a conventional feature of ancient tales of transformation, in which human attributes are retained, and the central theme of issues of status is reinforced.⁹² As he is compelled into animal servitude, Lucius' reputation as an ass is slandered by his inability to conform to the role of an ass. For example, in book 7 he meets the expected qualities of asinine laziness and brutishness, yet he is called an aspiring lover of humans, one who "knocks them to the ground, eyes them fondly, and seeks to indulge his bestial urges with love-making at which Venus frowns" (7.21). While this account of sexual deviancy may be exaggeration, it is still a reflection of his non-conformity in his liminal and secret status as a human-turned-ass.

Since illness is a cultural process involving psychosocial experience and meaning of perceived disease, Lucius' transformation functions as a metaphor of disease, and its impact on his social status and the perceptions of his character can be viewed as a metaphor for illness. Due to concepts of social deviance and stigma, the defamation of his reputation as a human and his ability to function as an ass means that Lucius is in a state of exclusion and marginalization from community. Compare Lucius' condition to the gospel narrative of Bartimaeus (Mark 10:46-52), whose social condition is defined not by physical impairment (blindness); rather his social exclusion is due to the community viewing his blindness as impurity, which excludes him from active participation in community affairs (Temple worship).⁹³

No longer human and unable to be a proper ass, Lucius is a liminal entity of the second van Gennep phase: ambiguous, and represented as possessing nothing positive with respect to

⁹² Shumate, 66.

⁹³ Guijarro, 109.

status.⁹⁴ While he may still identify with his human identity prior to transformation, it is the fact that the community cannot recognize that identity and Lucius is unable to defend it that situates him in the margins. As a beast of burden forced into wandering in perceived seclusion, he has the mental faculties of a human and is made privy to an array of minor “metamorphoses”, but he must act within the limits of normal asinine behavior or risk death for being unnatural.⁹⁵ However, true to the bawdy humor of Milesian tales, Apuleius has Lucius’ immoderate conduct take on more carnivalesque behavior that involves extreme gluttony (4.22; 10.15), attempts at bestial sex (7.21), and scatological humor (7.28), continuing to divorce him from the respectability expected of an aristocratic male. Lucius’ moral inclinations concern the sexual conduct of others, namely homosexuality (8.29) and unfaithful wives (7.11; 9). His own sexual pursuits are not questioned until book 10 when he decides that death is a better fate than becoming a public spectacle by having sex with a murderess:⁹⁶

I repeatedly felt the urge to contrive my own death rather than be defiled by the contagion of that female criminal, and feel the ignominy of disgrace at a public show. But without the resource of a human hand or fingers, I was quite unable to draw a sword with the round stump of my hoof. In this extreme calamity I sought consolation in one slight and extremely slender hope...Roses were bursting out of their thorny clothing...They could transform me back to the Lucius of old (10.29).

⁹⁴ Turner, 95. In particular, there may be demonstration of the community to show that individuals in the liminal phase (of neophytes in initiation rites) have no status, property, insignia or clothing to indicate rank/role, or ties to kinship, etc.; this is an attempt to fashion and prepare the individual for a new role in the community by (temporarily or permanently) eliminating previous identification.

⁹⁵ Cf. book 10, in which Lucius is “trained” as a household sideshow for a rich master: “...in fact, I could have performed them without instruction, but I was afraid that if I did a number of tricks without coaching as if I were human, they might think that this presaged something sinister, slaughter me as a monstrous prodigy, and throw me as rich fare to the vultures (10.17).”

⁹⁶ Lateiner notes that the sentence against the murderess could have been arranged so that the magistrate could gain popular approval through providing spectacle to the public, and that the audience would be “entertained and educated (as to the penalties for crime), and the condemned woman would be ritually animalized, sexually and murderously assaulted, and executed” (245). Obviously the murderess’ fate was not an issue for Lucius, rather his main concern (outside death) was the possible effect that the public sexual encounter might have on his identity, which is a point of contention for Lucius, as he is in a state of unwanted liminality and immobility. Note that in Pseudo-Lucian’s *Λούκιος ἡ ὄνος*, it is merely stated that *Λούκιος* is on the verge of having intercourse with a condemned woman, and nothing is stated on the reasons why she is condemned (Tatum 1969, 522), thus confirming Lateiner’s assertion that Apuleius uses of horrific Roman spectacle to show the social connections between gazers and their objects as forms of immobility and satire.

It is at this point that Lucius reaches the apex of his experience as a liminal entity and his fortune will either lead to death or to reincorporation by means of the folk sector.

3.3.1 Rabadash's Pride/Greed and Aslan's Admonitions

The audience is introduced to Rabadash's character in *Chapter 7: Aravis in Tashbaan*, the midway through the plot line of *The Horse and His Boy* through the eyes of Aravis, a secondary protagonist who has come to the city of Tashbaan⁹⁷ in an attempt to flee to Narnia through the kingdom of Calormen. Forced into hiding in the royal house of Tisroc, Aravis is made privy to the plans of the Tisroc and his son, Prince Rabadash, who intend to attack Narnia for refusing the union of marriage between Queen Susan and Prince Rabadash. Described as a tall young man with a feathered and jeweled turban and an ivory-sheathed scimitar, Rabadash's nobility and near eastern roots are emphasized, inspired by Lewis' ambivalent interests in the *Arabian Nights*, also referred to as *The Thousand and One Nights*.⁹⁸

Rabadash's role as the antagonist in the plot of *The Horse and His Boy* sets his character in a position of binary opposition to the main protagonist, Shasta.⁹⁹ In a letter to Anne Jenkins of Queen's University, Belfast on 5 March, 1961, Lewis explains the layout of the *Chronicle of Narnia* series in the terms of a Christian message: the calling and conversion of a heathen.¹⁰⁰ While the protagonist, Shasta, is the converted individual referred to, it is important to note the

⁹⁷ Lindscoog's article "Where is the Ancient City of Tashbaan?" asserts that Lewis, in opposition to the medieval English setting of the rest of the *Chronicles*, created Tashbaan out of his conception of the capital of Uzbekistan, Tashkent (20). The fact that *tash* is the Uzbek word for stone, is worth noting for its linguistic relevance, since Lewis used it for the name of the god Tash and for the city of Tashbaan (21).

⁹⁸ Downing, 49-50.

⁹⁹ For an in-depth analysis of Shasta's narrative in the *Chronicles*, see Ward's *Planet Narnia: The Seven Heavens in the Imagination of C.S. Lewis*, specifically chapter 7: Mercury (152-163).

¹⁰⁰ Hooper, III.1245.

construct of the group and place from which he is being converted. Shasta actively chooses to flee from Calormen, which is embodied by the description of its capital Tashbaan (i.e. Near Middle Eastern, militaristically imperial, pantheistic),¹⁰¹ to Archenland, allied with Narnia (i.e. western European, non-militaristic, monotheistic). The sense of otherness that Calormen and Tashbaan represent in the whole of the *Chronicles* only highlights the aspects of Prince Rabadash that Lewis wants to be viewed as selfish and egomaniacal, as seen in the beginning of the following chapter, *In The House of Tisroc*.

In this chapter, the reader learns that Prince Rabadash seeks an audience with his father, the Tisroc of Tashbaan. Earlier in the book, Shasta accidentally discovers that Prince Rabadash sought marriage to Queen Susan of Narnia, who managed to escape from Tashbaan through trickery. This chapter reveals the success of the Narnians in escaping, much to Prince Rabadash's personal ire, described by Aravis. The chapter begins:

"Oh-my-father-and-oh-the-delight-of-my-eyes,"¹⁰² began the young man, muttering the words very quickly and sulkily and not at all as though the Tisroc were the delight of his eyes. "May you live for ever, but you have utterly destroyed me...And they are gone -gone- out of my reach! The false jade, the--and here he added a great many descriptions of Queen Susan which would not look at all nice in print. For of course this young man was Prince Rabadash and of course the false jade was Susan of Narnia.

"Compose yourself, O my son," said the Tisroc. "For the departure of guests makes a wound that is easily healed in the heart of a judicious host."

"But I *want* her," cried the Prince. "I must have her. I shall die if I do not get her -false, proud, black-hearted daughter of a dog that she is! I cannot sleep and my food has no savour and my eyes are darkened because of her beauty. I must have the barbarian queen."

¹⁰¹ For a detailed breakdown of Calormen culture, see pages 62-64 of Ford.

¹⁰² Myers notes that the Calormene habit of prefacing every noun in direct address with an "O" shows that the Calormenes' gravity and mystery is a means of hiding their emptiness, hypocrisy, and cruelty (162). This connection between the lack of respect despite the use of honorifics can be clearly seen in Lewis' own mention that Rabadash is "muttering the words quickly and sulkily and not at all as though the Tisroc were the delight of his eyes".

Prince Rabadash's lack of respect for the Tisroc, his father and superior, and his inability to listen to the wisdom calling for composure and moderation, is indicative of Rabadash's pride coupled with greed.

This avarice is defined by Rabadash's eagerness to engage in battle with the Narnians and the people of Archenland to seize Queen Susan for himself and Archenland and Narnia for his father, who sanctions the request. Prince Rabadash's egotistical streak is not subdued by capture, requiring King Lune, ruler of Archenland, and the Narnians to decide a fate for Rabadash. While there is a suggestion to behead Rabadash, fear of the backlash this may create between Calormen and the Tisroc dictates that Rabadash receive mercy--after all, traitors can repent, and killing a man in cold blood outside of battle is morally wrong. This hints at an underlying Christian message of mercy and moderation. Rabadash, as expected from previous examples of his personal pride, refuses to listen to the conditions of future fair dealings in exchange for his freedom, replying:

"I hear no conditions from barbarians and sorcerers," said Rabadash. "Not one of you dare touch a hair of my head. Every insult you have heaped on me shall be paid with oceans of Narnian and Archenlandish blood. Terrible shall the vengeance of the Tisroc be: even now. But kill me, and the burnings and torturings in these northern lands shall become a tale to frighten the world a thousand years hence. Beware! Beware! Beware! The bolt of Tash falls from above!" [Ch. 15: Rabadash the Ridiculous]

Moments after Rabadash's allegations of sorcery, Aslan appears without warning, endorsing the Archenland and Narnian warnings of moderation with his command:

"Rabadash," said Aslan. "Take heed. Your doom is very near, but you may still avoid it. Forget your pride (what do you have to be proud of?) and your anger (who has done you wrong?) and accept the mercy of these good kings."

Similar to the way in which the audience is tipped off in Apuleius' prologue to the type of transformation that will occur to Lucius (1.1), Lewis gives the audience a hint as to the type of transformation that awaits Prince Rabadash with his response to Aslan's command:

Then Rabadash rolled his eyes and spread out his mouth into a horrible, long mirthless grin like a shark, and wagged his ears up and down (anyone can learn how to do this if they take the trouble).

The importance of the passage lies with Rabadash's ears, which he continuously waggles even as his punishment is meted out. Indeed, his ears are the first thing to transform, highlighting the ridiculousness of both the prince and his fate:

"The hour has struck," said Aslan: and Rabadash saw, to his supreme horror, that everyone had begun to laugh.

They couldn't help it. Rabadash had been wagging his ears all the time and as soon as Aslan said, "The hour has struck!" the ears began to change. They grew longer and more pointed and soon were covered with grey hair. And while everyone was wondering where they had seen ears like that before, Rabadash's face began to change too.

The emphasis on transformation goes beyond mention of the ears, as the passage details the transformation beginning from head to toe:

It [i.e. his face] grew longer, and thicker at the top and larger eyed, and the nose sank back into the face (or else the face swelled out and became all nose) and there was hair all over it. And his arms grew longer and came down in front of him till his hands were resting on the ground: only they weren't hands now, they were hooves. And he was standing on all fours, and his clothes disappeared, and everyone laughed louder and louder (because they couldn't help it) for now what had been Rabadash was, simply and unmistakably, a donkey.

Like the importance of speech and the significance of its loss in the *Metamorphoses*, Rabadash's loss of speech--a major aspect of his humanity--is detailed:

The terrible thing was that his human speech lasted just a moment longer than his human shape, so that when he realized the change that was coming over him, he screamed out:
"Oh, not a Donkey! Mercy! If it were even a horse--e'en--a hor--eeh--auh, eeh-auh." And so the words died away into a donkey's bray.

It is apparent that Prince Rabadash is biased against the form that his body is taking; to him, a donkey is the lowest of the low and the form of a horse would be more tolerable. While Lewis uses this opportunity to emphasize the stereotypical braying of a donkey ("eeh-auh"), it must be emphasized that there are two types of beasts in Lewis' mythopoeic universe: the talking and the non-talking. When Aslan created Narnia, he gave the gift of speech to some creatures so that they

would have dominion over the speechless ones;¹⁰³ Rabadash's speechless condition positions him at the lowest point on the hierarchical structure of status.

3.3.2 Rabadash's Transformation as Disease and Separation

Similar to Lucius' situation, Rabadash's transformation into an ass can be viewed as a metaphor of disease in medical anthropology and the phase of separation of van Gennep's rites of passage. As a metaphorical disease of immoderation, Rabadash's excessive pride in his status as Calormene royalty and his desire to take Queen Susan by force leads him to wage an unnecessary battle that results in his loss. A loss in battle should have been enough of a punishment for Rabadash, yet his excessive pride and his active choice to disregard the admonishments of his father, the Archenlanders and Narnians, and above all, Aslan, necessitates punishment. Lewis' choice of a donkey's form can be viewed as an attempt to teach the wayward prince a harsh lesson in humility, as well as providing the possibility for restorative (compensational) justice, which places spiritual emphasis on the principles of repentance, forgiveness, and reconciliation by addressing personal responsibility and healing.¹⁰⁴ Oziewicz specifies that the healing-restoring process involves making the offender aware of his/her

¹⁰³ Ford, 282. Williams notes that "all *hnau* [i.e. talking beasts] have, in modern terms, equal value as created persons, and hence equal standing and equal rights before the law. But still it is Sons of Adam and Daughters of Eve who belong on the throne, and Narnia only functions properly when the chosen ones are there" (29). In *The Magician's Nephew* (1955), Aslan asks the first and newly established king of Narnia, who was brought from London, "Can you rule these creatures kindly and fairly, remembering that they are not slaves like the dumb beasts of the world you were born in, but Talking Beasts and free subjects?" If the *hnau* are free subjects defined by their ability to speak and their self-determination (Williams, 31), we should question the particularities of the status of the non-speaking beasts of Narnia. Aslan himself chooses those animals which he creates as *hnau* by giving them the gift of his breath and a command ("Narnia, Narnia, Narnia, awake. Love. Think. Speak. Be walking trees. Be talking beasts."), which is reminiscent of God breathing life into Adam in Genesis 2:7 and God's command to humanity to have dominion over the earth and living creatures in Genesis 1.28. Thus, as Williams notes, the difference between Dumb Beasts and Talking Beasts is the Breath of Aslan (33). Regardless, in the case of *The Horse and His Boy* and the country of Calormen, in which there are no *hnau*, it is clearly an insult to be transformed into an animal, particularly a lowly ass.

¹⁰⁴ Hadley, 9-10.

transgression and that repentance is gained only when the offender accepts responsibility.¹⁰⁵ Oziewicz also indicates that Lewis' protagonists accept this process with humility, yet his antagonists resist responsibility and do not see their moral agency, which causes the justice to be preventative of further crimes, rather than educational.¹⁰⁶ Thus, Rabadash's refusal to recognize his error can be viewed as an excess of his immoderate nature that necessitates punishment, which is his temporary transformation into an ass. Through transformation, Rabadash loses his identity as the prince of Tashbaan, much in the same way that disease can cause a negative impact on a person's social status. While it is a concise and less developed use of the Lucius-model, Rabadash's story as a loss of social status as a prince and a human being (highlighted by his loss of speech, as well as his change in shape) indicates an isolation and exclusion that is not detailed by Lewis. Along the lines of van Gennep's rites of passage, we can take Rabadash's transformation as a metaphor of the symbolic action and behavior of separation, in that Rabadash is separated from his former identity as a human, a Calormene, and a prince by becoming an ass.

Like Lucius, Rabadash is unable to access the popular sector (as he is in foreign territory) and the professional sector. However, unlike Lucius, Rabadash must supplicate himself to the folk sector to be healed by following Aslan's commands:

"You have appealed to Tash¹⁰⁷," said Aslan. "And in the temple of Tash you shall be healed. You must stand before the altar of Tash in Tashbaan at the great Autumn Feast this year and there, in the sight of all Tashbaan, your ass's shape will fall from you and all men will know you for Prince Rabadash..."

¹⁰⁵ Oziewicz, 55-56.

¹⁰⁶ Ibid., 58-59.

¹⁰⁷ Tash is the ruling god of Calormen, considered cruel. He has the body of a man and the head of vulture (perhaps a nod to Egyptian culture). While some may equate Tash with the devil (i.e. in *The Last Battle*, the concluding book in the *Chronicles*), it has also been asserted that Tash is merely the antithesis of Aslan's qualities in particular contexts, especially in *The Horse and His Boy* (Ford, 284-285).

Thus, it is clear that Aslan views the eventual process of ending the transformation as healing, and yet, before Rabadash can be healed and reincorporated into society, he can be viewed as a liminal being in the conceptual context of illness in medical anthropology and van Gennep's phase of liminality.

3.4 Rabadash's Asinine Condition as Illness and Liminality

Rabadash's status as an ass can be viewed in the terms of illness as well as van Gennep's phase of liminality. Since illness is a cultural process that concerns psychosocial experience and meaning of perceived disease, Rabadash's transformation functions as the disease and it impacts his social status and the perceptions of his character, which factors into the explanatory model's focus on status along the terms of social deviance and stigma in the process of marginalization and exclusion in the context of illness.

As an ass, Rabadash's condition leaves him separated from his former identity and puts him into a position of ridicule. The transformation itself serves to make him the passive agent of humor; the Narnians and Archenlanders laugh when he transforms and when he twitches his large ears at Aslan's words. King Lune offers Rabadash not only transportation to Tashbaan, but also "the best cattle-boats, the freshest carrots and thistles." Lewis notes that this hospitality was ungratefully received, and yet it is this offering that serves to reinforce Rabadash's separation from his former condition as a human, who would have no use for these things. His condition is deviant in that he is inherently human, yet Rabadash is not one of the talking beasts that Aslan created at the inception of Narnia; because of his inability to speak, he is completely dependent on the goodwill of his enemies. Unlike Lucius, Rabadash is not subject to animal servitude, and he experiences reduced effects of liminality. Nevertheless, like Lucius, Rabadash must turn to the

folk sector (supplication at the temple of Tash and Aslan's mercy) for healing and reincorporation into human society.

3.5 SUMMARY

Chapter 3 has detailed how Lucius' and Rabadash's transformations function as the physical manifestation of their disease, immoderation. Becoming an ass serves to separate both characters from several levels of identity, functioning like illness, and it is a situation in the narrative that forces Lucius and Rabadash to engage a new liminal status and its negative associations. In the next chapter, 4. Conversion/Supplication as Cure, we shall address how both Lucius and Rabadash must engage the folk sector in order to be healed and reincorporated into society.

4. CONVERSION/SUPPLICATION AS CURE

4.1 Lucius' Conversion as Healing and Reincorporation

At the end of book 10 Lucius escapes the public spectacle and flees to the beaches of the Corinthian colony of Cenchreae.¹⁰⁸ Book 11 begins with Lucius' awareness of his possible salvation through protection (*providentia*) given by the supreme mother goddess; after purifying himself by plunging his head beneath the sea water,¹⁰⁹ he seeks supplication to the queen of heaven (*Regina caeli*), whose attributes can be found in Ceres, Venus, Artemis, and Proserperina (11.1-2).¹¹⁰ After this proper invocation of the deity's name(s), Lucius requests to be restored to his pre-asinine form or to be granted divine allowance that he may die if he cannot escape this fortune. Overcome by sleep, Lucius is visited by a dream-vision of Isis,¹¹¹ who promises to save

¹⁰⁸ See Mason's "Lucius at Corinth" (1971) for an exploration on why Apuleius chose Cenchreae and its associations with Corinth as the setting of the end of the novel; he asserts that it is due to Corinth's history and reputation (literary) as a city to form a secular contrast to the religious life of a worshipper of Isis (160). Mason notes that Corinth was famous for its sexual associations (the cult of Aphrodite), which may connect to the sexual overtones of book 10 (161-162), which are contrasted to the experiences that Lucius encounters once he devotes himself to Isis.

¹⁰⁹ This process of purification is ritualistically religious and thus related to rites of passage. As Griffiths (113) notes, purification by washing is a preliminary step for worship and the magical power of seven, the number of times Lucius submerges his head, has connotations within Greek (cult of Apollo), Egyptian, Israeli (2 Kings 5.10), and Babylonian (cult of the seven planets) religion, as well as association with phases of the moon (Pythagoreanism). The association with Pythagoreanism is clear by Lucius' attribution (*...quod eum numerum praecipue religionibus aptissimum divinus ille Pythagoras prodidit... 11.1*) and is fitting due to the fact that Isis is worshipped as a moon-goddess. Cf. the Grecian Lesser Eleusinian Mysteries, which required piglet sacrifice and ritual purification in the River Ilissos, and the Greater Eleusinian Mysteries, which involved initiates washing themselves in the sea at Phaleron, gaining them the title of "seaward initiates." See Burkert's *Greek Religion*, trans. John Raffan, Bail Blackwell & Harvard University Press, 1985: 285-290.

¹¹⁰ The epithet *Regina caeli* does not indicate that Lucius is aware of what divinity he is addressing, as seen in the indefinite nature of his extended address (*sive tu Ceres...seu tu...Venus...seu Phoebi soror...seu...Proserpina...*), though it must be noted that Selene, the moon goddess, shares attributes with Ceres of Eleusis, Venus of Paphos, Diana of Ephesus, and Proserpina. See Griffiths 115-119 for an extended analysis of the text and attributed identification between Selene and these four goddesses.

¹¹¹ Dream-vision Isis provides further examples of syncretism between her attributes and other goddesses (Pessinuntia, Cecropeian Minerva, Paphian Venus, Diana Dictynna, Ortygian Proserpine, Eleusinian Ceres, Juno, Bellona, Hecate, Rhamnusia; for details, see Griffiths 148-154), but asserts that her true name is Queen Isis (11.5). Using the technique of self-predication, Isis admits to being the single form that makes all gods and goddesses (*deorum dearumque facies uniformis*) and is worshiped in many forms in different rites and by different names (*cuius numen unicum multiformi specie, ritu vario, nomine multiiugo totus veneratur orbis*). It is important to note the attribution of *multiformi* to Isis, which alludes to the many and diverse transformations that make up the *Metamorphoses* in addition to Lucius' experiences.

him from further misfortune if he follows her exact commands. She orders him to attend the priestly rite of dedicating a vessel as the first fruits¹¹² of renewed navigation (*Isidis Navigium*) in her name and to seek out a priest carrying a garland of roses¹¹³ by joining the procession (11.5-6). His retransformation is in the hands of the priest:

Then, when you have drawn near, make as if you intend to kiss the priest's hand, and gently detach the roses;¹¹⁴ at once then shrug off the skin of this most hateful of animals, which has long been abominable in my sight.¹¹⁵ Do not be fearful and regard any of these commands as difficult, for at this moment as I stand before you I am also appearing to my priest as he sleeps, and am instructing him what to do following this. At my command the close-packed crowds will give way before you. In the midst of the joyous ritual and jolly sights, no one will recoil from your ugly shape, nor put a malicious complexion on your sudden metamorphosis, and lay spiteful charges against you. (11.6)

From this moment onwards, the vision of Isis promises that Lucius will have a blessed and famous life, as well as have a secure place in the afterlife in the Elysian Fields, as long as he provides diligent service and chastity to the mystery cult into which he is being initiated (11.6).

With Lucius' consumption of the garland of roses and his retransformation into human form (as an object of gaze, thus humility),¹¹⁶ book 11's conversion sequences can be viewed along the terms of healing in medical anthropology and reincorporation, the final phase in van Gennep's model of the rites of passage. If the purpose of healing is to provide meaning for the

¹¹² Griffiths indicates that a new ship can be considered a first fruit of renewed navigation (158).

¹¹³ Lucius' means of re-transformation is the consumption of roses, as Photis prescribed in 3.25. Literally, the phrase is *roseam...coronam*, which can be translated as "garland" to capture the sense of a ritual object used to adorn a statue (cf. 11.12-13). Griffiths (159) cites Derchain's study of the religious connotations of a "crown" of roses as the metaphorical crown of justification (triumph, victory) over death, in that the deceased will be received and judged, which is attributed to Osiris, Horus, and Re, the sun-god. See Derchain 'La couronne de la justification' *CdÉ* 30 (1955), 225-87.

¹¹⁴ Griffiths tentatively reasserts Berreth's (98) conclusion that an ass eating a garland of flowers would not be an impossible or surprising sight to the Romans when placed in a ritualized context, citing Ovid's *Fasti* 6.311, in which loaves were hung off of garlanded asses in the festival of Vesta (234). I assert that while this may not have been impossible, Lucius' presence is not ordinary, in that he himself is ungarlanded and without a lead in the procession. It is only because Isis promises Lucius that the crowds will part for him (11.6) and that the priest has had a dream-vision from Isis that this event is unmarked by surprise. See Joseph Berreth, *Studien zum Isisbuch Apuleius' Metamorphosen*, (Ellenwagen, 1931).

¹¹⁵ Tatum (1979) aptly notes that Lucius' form as an ass would be hated by Isis, as her opponent Seth's symbol is the ass (45). Brown asserts that by helping a submissive Lucius in the form of an ass, Isis is symbolically repeating her victory over Seth, who represents pre-creation chaos (164-165).

¹¹⁶ Lateiner, 248.

problems that arise from a disease and the social ramifications of that disease (i.e. illness), Isis' cult and Lucius' conversion provides meaning to his sufferings as an ass:

Your high birth, and what is more, your rank and your accomplished learning have been of no avail to you whatever. In the green years of youth, you tumbled on the slippery slope into slavish pleasures, and gained the ill-omened reward of your unhappy curiosity. Yet somehow Fortune in her blind course, while torturing you with the most severe dangers, has in her random persecution guided you to this state of religious blessedness...Let unbelievers see you, and as they see you let them recognize the error of their ways; for behold, Lucius is delivered from his earlier privations, and as he rejoices in the providence of the great Isis, he triumphs over his Fortune...(11.15)

From this passage, it is clear that Lucius' metamorphosed condition was a cause (disease) of his illness, his damaged reputation and his inability to engage the human sphere of activity and community. By dedicating himself to Isis, Lucius becomes the patient to the priest's role as healer, the medium of the folk sector. This patient-healer relationship provides Lucius with the combination of symptom reduction (retransformation) along with behavior transformation that reflects a society's understanding of health (a reincorporated member of society, although he is still a separate entity as an initiate). The priest provides the physical cure, the rose, as well as the symbolic and social role of reintroducing Lucius back into the wider human community; his former status (pre-transformation) becomes elevated due to his association with Isis.

While he may be accepted into the wider human community, Lucius desires to fulfill his obligations to Isis by becoming an initiate of the mystery cult of Isis, a private and high status community. The entire process involves a ritual cleansing,¹¹⁷ which functions to separate Lucius again as a liminal entity awaiting incorporation into the selective cult. In a manner, this process functions like a smaller version of the three-tiered process of van Gennep's rites of passage. Apuleius' ambiguity over the details of the specifics of Lucius' initiation is worth noting, yet it does not detract from the fact that Lucius' incorporation into the cult leads him to what he

¹¹⁷ We are reminded that Lucius purified himself before supplicating Isis, but in order to be initiated into the mystery cult, Lucius is forced to pay the ceremonial fees, as well as avoid extremes in emotion and unsanctioned foods (animal flesh, wine).

considers a more conspicuous and revered position as a priest of Isis in Rome. Furthermore, Lucius is compelled to go a step further by being initiated into the mysteries of Osiris, the father god, and both of the deities compel him to undergo a third and a fourth initiation, which is considered a blessing to his status but a drain on his finances. Lucius turns to working in the law courts to sustain himself, something that the god (i.e. Osiris) approves of and indicates that Lucius has shed his youthful indiscretions and has dedicated himself to settling down and becoming a more serviceable member of Roman (male, human) society. From this process of public retransformation as healing, Lucius' multiple initiations and incorporation into Roman society follow the third and final phase of van Gennep's rites of passage, reincorporation.

4.2 Rabadash's Supplication as Healing and Reincorporation

After Rabadash's transformation in the last chapter of *The Horse and His Boy*, Aslan directs Rabadash to the temple of the god he invoked, Tash:

"You have appealed to Tash," said Aslan. "And in the temple of Tash you shall be healed. You must stand before the altar of Tash in Tashbaan at the great Autumn Feast this year and there, in the sight of all Tashbaan, your ass's shape will fall from you and all men will know you for Prince Rabadash. But as long as you live, if you ever go more than ten miles away from the great temple in Tashbaan you shall instantly become again as you are now. And from that second change there will be no return." (Chapter 15: Rabadash the Ridiculous)

From this passage, the parallels between the conditions for the retransformations of both Lucius and Rabadash are clear. Lucius is decreed by Isis to participate in the festival of *Isidis Navigium*, the dedication of a ship to a new year of sea-travel; Rabadash's re-transformation at the altar of Tash during the great Autumn Feast is directed by Aslan. The emphasis on transformation as a public event is evident when the dream-vision of Isis stresses how Lucius will be revealed in the processional crowds and will be accepted and transformed in a manner that does not pose a threat

to him. Aslan highlights that for Rabadash, his transformation will be performed in the sight of all Tashbaan, so that all will know that he is their transformed prince.

However, there is a basic separation between the conversions of Lucius and Rabadash: the conditional natures of their re-transformations. Isis promises Lucius worldly and otherworldly happiness for his dedication and gives no prohibitive statements or potential punishments about refusing Isis' aid or revealing the secrets of the mysteries, though the implication is there when Lucius refrains from divulging information. However, Aslan's attempt to curb Rabadash's immoderate behavior (from his re-transformation onwards) is seen in his prohibition against Rabadash leaving the ten-mile radius around the temple of Tash. Lewis continues the narrative of Rabadash in the chapter to say that after his famous re-transformation and the eventual death of the Tisroc, Rabadash became the most peaceable Tisroc in history due to the fact that he could never go to war himself and did not "want his Tarkaans to win fame in the wars at his expense, for that is the way Tisrocs get overthrown." Thus, while Lewis presents his antagonist as inherently selfish, he uses Aslan to curb the future negative effects of his immoderate pride and greed.

Like Lucius, Rabadash's narrative can be viewed along the terms of healing in medical anthropology and reincorporation, the final phase in van Gennep's model of the rites of passage. It is by Aslan's mercy that Rabadash is given the opportunity to learn from his mistakes through punishment and to appeal to Tash for the cure. In the case of Rabadash's narrative, Aslan presents the intervention or punishment by a supernatural being in the diseased individual's life.¹¹⁸ It is Rabadash's disobedience to Aslan's commands combined with his previous

¹¹⁸ Murdock, 18.

immoderate behavior that leads him to his transformation, unlike Lucius, who is transformed due to immoderation and not directly by his aunt Byrrhena, as she is not a divine being.

While Rabadash may not be cured of his pride and greed, as is seen in the fact that he will not allow his men to go to battle and gain honor, it can be asserted that Aslan has played the role of healer in the folk sector: his conditional cure is a prohibition on Rabadash's movement that prevents the prince from acting upon his temper, thus curtailing the physical harm that he may enact on other countries, particularly those neighboring Calormen. In this way, Aslan provides a means of symptom reduction (eventual retransformation), but his means of a behavioral transformation of Rabadash is forced. Intentions and true emotions aside, Rabadash's behavior is more moderate in a way that helps Narnia and its allies fulfill Aslan's goal: peace. While he may not have a more elevated status after re-transformation (he remains a prince until his father dies), Rabadash is reinstated into the wider human community and into his own country of Calormen, which follows the final phase of van Gennep's rites of passage, reincorporation. However, Lewis continues the trend of humor through irony that was displayed leading up to and during Rabadash's transformation scene by making Rabadash a point of ridicule among the Calormene people. In life they call him Rabadash the Peacemaker to his face, while behind his back and after death he is referred to as Rabadash the Ridiculous. Rabadash's tale fulfills the basic requirements of the final stages of the anthropological models used and is done in a manner that suits Lewis' authorial need for punishment for an antagonist in terms acceptable for a children's audience. Rabadash's usefulness does not lie in his potential for redemption like other characters in the series, such as Edmund (*The Lion, the Witch & the Wardrobe*) and Eustace (*The Voyage of*

the Dawn Treader),¹¹⁹ but he provides a foil to which the protagonists of the story are compared, for they choose to side with Aslan (Narnia & Archenland) and not Calormen and achieve the point of the plot for Lewis: his calling and conversion of a heathen.

4.3 SUMMARY

As chapter 4 has demonstrated, both Lucius and Rabadash are retransformed into humans and re-attain prior statuses as a result of fulfilling the proper duties as either a convert (Lucius) or a supplicator (Rabadash) to specific deities by means of the folk sector. Through the act of public and religious ritual, both characters are healed from their asinine states and obtain new statuses as a result of their experiences, which can be viewed as a successful completion of the phase of reincorporation. The next chapter will focus on the roles of Pamphile and Aslan as the agents that directly or indirectly facilitate the transformations of Lucius and Rabadash through magic; it serves to contextualize the boundaries of moderation, which both characters fail to respect, and brings the dissertation full circle.

¹¹⁹ See Oziewicz's "Let the Villains Be Soundly Killed at the End of the Book: C.S. Lewis's[sic] Conception of Justice in The Chronicles of Narnia", *Past Watchful Dragons*, 55-58.

5. Witchcraft/Sorcery vs. “White” Magic: Pamphile the Witch, Aslan the Divine Mediator

Magic¹²⁰ is key to the asinine transformations in Apuleius’ *Metamorphoses* and Lewis’ *The Horse and His Boy*. Having defined immoderation (as disease) as the cause of Lucius’ and Rabadash’s transformations in chapter 5, I shall now turn to the agents that either directly or indirectly facilitate the process of change through magic, Pamphile and Aslan. In the *Metamorphoses*, Pamphile indirectly enables Lucius to act out his immoderation,¹²¹ as well as representing an antagonistic force within the context of the Greco-Roman social world’s notions of witchcraft. For *The Horse and His Boy*, Aslan’s direct transformation of Rabadash functions on two levels: (1) he acts as an opponent to Rabadash in terms of Rabadash’s role as an antagonist, as Aslan is an aiding force to the protagonist(s) (Shasta, Narnia/Archenland); however, (2) Aslan is also acting as a positive agent within the context of plot (the success of the protagonists). Through an analysis of Apuleius’ negative portrayal of Pamphile’s role as a witch and Lewis’ overarching use of Aslan as a divine mediator (for an absent god), I intend to show how both agents define the limits of moderation that both Lucius and Rabadash fail to maintain.

¹²⁰ This paper does not have the scope to define the precise meaning of “magic”, as scholarship has yet to come to a definitive conclusion as to what it is, but I will work with certain assumptions:

1. Magic is essential to the transformations found in the *Metamorphoses* and in *The Horse and His Boy*.
2. Magic is performed by Pamphile (a witch) and by Aslan (a divinity).
3. Magic is performed (correctly) by individuals who either (a) possess specialized knowledge/skill set (i.e. Pamphile) to affect objects/processes/etc. or (b) possess innate and supernatural power to affect objects/processes/etc. (i.e. Aslan).
4. The specialized knowledge/skill set and the innate and supernatural power are not commonly possessed by the general populations found within each story’s social context.

¹²¹ This immoderation is both his over-excessive curiosity over witchcraft and his sexual appetite (*Quam pulchro enim quamque festivo matronae perfruentur amatore bubone! Met.3.23*). It should be noted that prior to Lucius spying upon Pamphile’s transformation, his curiosity was directed at learning more about witchcraft and the potential to observe the process in action. Post-Pamphile’s transformation, Lucius’ immoderate behavior reaches its apex in that he chooses to participate in the process of magic with the aid of Photis, who may be privy to Pamphile’s knowledge and tools, but is not herself considered a witch.

5.1 Pamphile the Witch

The fact that Apuleius was accused of witchcraft under the *Lex Cornelia de Sicariis*¹²² indicates that witchcraft was not restricted solely to the confines of fable within the Roman mindset. However, Apuleius' *Metamorphoses* presents its readers with a range of attributes of witches and witchcraft in the context of fable that allows for the expression of Greco-Roman ideological concerns, namely over immoderation of appetites and opposition to (masculine) societal norms. While there are several witches within the novel, I shall be focusing on Pamphile (Lucius' most direct contact with witchcraft) and how her role as a witch reinforces the overarching theme of the novel: Lucius' immoderation.

Within Greco-Roman fable, witches were generally females that were foreigners and/or lived on the edges of urbanization.¹²³ In *Apuleius and Folklore*, Scobie takes note that Pamphile lives at the periphery of her community and is both respected and marginalized for her abilities;¹²⁴ he also makes a connection between restricted gender boundaries in Roman society and a woman's ability to resort to magic to (privately) express frustrations.¹²⁵ If the historical Roman woman is to be understood in such terms, it is clear that Pamphile, as a witch that women might visit to perform specific acts of magic, embodies masculine concerns with feminine and

¹²² Passed by Sulla in 81 B.C.E. Apuleius was accused by his wife's kin of utilizing magic to force her into marriage and his case was heard at Sabratha (near Oea) in 158/9 C.E. Acquitted of the crime, his work, the *Apologia/De Magia*, presents a (post-trial, subjective) version of his defense of his philosophical and intellectual ties. See OCD³ Apuleius: Works (1).

¹²³ Scobie, 85. This idea of marginalization plays into concepts of urbanization/civilization vs. wilderness/supernatural. If we take the a city center as the focal point of "civilization" and societal order, the farther the physical distance from the center, the closer one is to wilderness, which often represents a place of fear, as seen through tales of the supernatural.

¹²⁴ Ibid. The fact that Milo and Pamphile's house resides on the outskirts of town and that Pamphile is publicly accepted as a witch (she orchestrates the magic in the Festival of Laughter) puts her in a liminal status; she is still connected to the town, yet is physically set apart from it (away from the urban center).

¹²⁵ Scobie 87-88. Note that Scobie uses the example of the miller's wife going to a witch in *Met.* 9.29.

sexual power that has the ability to violate natural laws/order.¹²⁶ With particular regards to our focus on (asinine) metamorphosis in Apuleius, witches were thought to have the particular ability to cross between the boundaries between human and (often predatory) animal.¹²⁷

Pamphile's sexual appetite is the main point of concern with regards to Lucius. Apuleius introduces his audience to Pamphile's licentious behavior through Lucius' aunt Byrrhena, who warns her nephew that Pamphile is notorious for using her magic to seduce young men, ultimately transforming or destroying them (2.5). That her name means "all-love"¹²⁸ alludes to her natural inclination to extramarital behavior,¹²⁹ which Photis reveals to Lucius in 3.15-16:

But for no purpose does my mistress have recourse to the power of this art so much as when she eyes with pleasure some young man of elegant appearance, and indeed this is a frequent practice of hers.

At the moment she is passionately obsessed with a young and extremely handsome Boeotian, and she eagerly deploys every device and every technique of her art.

When Pamphile transforms into an owl (3.21), the metamorphosis comes about through a ritualized process¹³⁰ for a particular purpose: acting on her sexual desire to seek out the Boeotian youth. Similar to Pamphile's imprudent behavior, Lucius' sexual relations with Photis lead him to his metamorphosed state as a creature that the Romans would have associated with lust.¹³¹

¹²⁶ Scobie, 91. Particularly a witch's ability to influence the moon was considered a subversive power against or with supernatural deities.

¹²⁷ Scobie, 97.

¹²⁸ Pam- (πάς, πᾶσα, πᾶν: all, the whole) + -phile (φίλος, η, ον: a friend (of), a love(r) (of)). Müller-Reineke posits that Pamphile is an example of Apuleius' literary technique of ascribing the names of famous historical people and authors to his characters for humorous effects. Antiquity cited Pamphile of Epidauros as the miscellanist author of *Περὶ ἀφοροδίων*, a treatise on sex. See Müller-Reineke's "A Greek Miscellanist as a Libidinous Thessalian Witch? Pamphile in Apuleius' *Metamorphoses* 2-3", *The Classical Quarterly* 56 (2006).

¹²⁹ Scobie, 107.

¹³⁰ Note that this process involves a three-step process: 1. stripping naked, 2. a complete application of a special ointment over her body (aided by step 1), and 3. speaking an incantation over a lamp (Scobie, 101). I wish to make note of fact that Pamphile holds conversation with a lamp, which has a connection to light, thus knowledge; indirectly this connects to Lucius, as his name is derived from *lux*, *lucis*, as well as to Photis (φῶς, φωτός, τό).

¹³¹ Scobie, 107.

5.2 Aslan the Divine Mediator

As the creator¹³² and ruler of Narnia, Aslan is the son of the Emperor-Beyond-the-Sea, the highest divine (non-visualized) entity that created the Deep¹³³ and Deeper¹³⁴ Magic. He functions as an embodiment of the Emperor-Beyond-the-Sea's intent to have a compassionate ruler of all and who has divine powers to fight oppositional "evil" forces to claim his rule;¹³⁵ the Christian parallels present themselves throughout the *Chronicles* as Aslan (Jesus) attempts to show God's (Emperor-Beyond-the-Sea) will against evil forces (namely the God Tash functioning as Satan) that threaten the protagonists and challenge Aslan's inherent right to rule

¹³² Lewis details the creation of Narnia in *The Magician's Nephew* (1955); it should be noted that this prequel novel was published five years after his first novel in the Chronicle of Narnia, *The Lion, the Witch and the Wardrobe* (1950).

¹³³ An abstract term for non-eternal laws/effects of justice in the created world (Ford, 90).

¹³⁴ An abstract term for eternal and self-sacrificing compassion that only Aslan has full comprehension and control over (Ford, 89).

¹³⁵ It should be stated here that the question of who or what is evil is conceived from the viewpoint of Aslan's intentions (to become the ruler of all) and the protagonists' perceptions. Within Lewis' mythopoeic framework, this includes individuals who work to subdue Narnians and their allies through magic (the White Witch in the *Lion, the Witch and the Wardrobe*) or through brute force (the nation of Calormen in *The Horse and His Boy*).

over all (since the Emperor-Beyond-the-Sea created all).¹³⁶ It should be noted here that *The Horse and His Boy* provides the third aspect of the Holy Trinity through The Large Voice (Holy Spirit) that came to Shasta and disclosed that it had been directing him and his companions throughout the course of their journey so that they could help the Narnians overcome the Calormene army.¹³⁷ Accepting that Aslan is functioning (for Lewis' purposes) as an entity that has inherent and divine supernatural powers, we can view him as a divine mediator of "God's will". Although divine, Aslan's physical presence within the *Chronicles* connects the worldly

¹³⁶ While scholarship and general readership accept the Christian elements in the *Chronicles*, Lewis makes inconsistent statements about Aslan's connections to Christian ideology.

In a letter to Hila Newman (3 June 1953):

As to Aslan's other name, well I want you to guess. Has there never been anyone in *this* world who (1.) Arrived at the same time as Father Christmas. (2.) Said he was the son of the Great Emperor. (3.) Gave himself up for someone else's fault to be jeered at and killed by wicked people. (4.) Came to life again. (5.) Is sometimes spoken of as a Lamb (see the end of the Dawn Treader). Don't you really know His name in this world. Think it over and let me know your answer! (Hooper III 334).

In a letter to Philinga Krieg (6 May 1955):

But Laurence can't *really* love Aslan more than Jesus, even if he feels that's what he is doing. For the things he loves Aslan for doing or saying are simply the things Jesus really did and said. So that when Laurence thinks he is loving Aslan, he is really loving Jesus: and perhaps loving Him more than he ever did before. Of course there is one thing Aslan has that Jesus has not- I mean, the body of a lion. (But remember, if there are other worlds and they need to be saved and Christ were to save them as He would - He may really have taken all sorts of bodies in them which we don't know about.) (Hooper III 603).

In a letter to Sophia Storr (24 December 1959):

No, of course it was not unconscious. So far as I can remember it was not at first intentional either. That is, when I started *The Lion, Witch and Wardrobe* I don't think I foresaw what Aslan was going to do and suffer. I think He just insisted on behaving in His own way. This of course I did understand and the whole series became Christian.

But it is not, as some people think, an *allegory*. That is, I don't say 'Let us represent Christ as Aslan.' I say, 'Supposing there was a world like Narnia, and supposing, like ours, it needed redemption, let us imagine what sort of Incarnation and Passion and Resurrection Christ would have there.' See? (Hooper III 1113).

In a letter to Patricia Mackey (8 June 1960):

But I'm not exactly 'representing' the real (Christian) story in symbols. I'm more saying 'Suppose there were a world like Narnia and it needed rescuing and the Son of God (or the "Great Emperor oversea") went to redeem *it*, as He came to redeem ours, what might it, in that world, all have been like?' (Hooper III 1157-8).

¹³⁷ Ford, 23.

(Narnia, etc.) with the otherworldly (Emperor-Beyond-the-Sea), thus he acts as a liminal intermediary and adjudicator.

Aslan means “lion” in Turkish; Lewis admitted to finding the name in Edward William Lane’s translation of the *Arabian Nights* and chose it as a connection to the Lion of Judah¹³⁸ and that he chose it for its sound.¹³⁹ The Lion of Judah is the symbol the Israelite tribe of Judah;¹⁴⁰ in the Christian tradition it represents Jesus.¹⁴¹ If Aslan functions as Jesus, then further analysis must be given to his interactions with Rabadash in light of his Christian origins.

From the Calormene perspective, the reigning rulers of Narnia achieved their rise to rule through the use of powerful incantations against the White Witch.¹⁴² In chapter 8: In the House of the Tisroc, we learn from the Grand Vizier and the Tisroc that Narnia is a land

inhabited by demons in the shape of beasts that talk like men, and monsters that are half men and half beast. It is commonly reported that the High King of Narnia (whom may the gods utterly reject) is supported by a demon of hideous aspect and irresistible maleficence who appears in the shape of a Lion.

¹³⁸ Hooper III, 160. Letter to Carol Jenkins, 22nd January 1952. Hooper III, 1419. Letter to Hugh Kilmer, 26 March 1963.

¹³⁹ Hooper III, 519. Letter to William L. Kinter, 28 October 1954. Downing states that the Aslan of the *Arabian Nights* is a noble young man whose father is falsely accused of stealing from the caliph (the head of state) and the boy goes on adventures to save his father from capital punishment and to restore his family’s good name. Downing indicates that there is nothing supernatural about this Aslan and that Lewis “seems to have just remembered the name and its meaning” (50).

¹⁴⁰ Genesis 49:9.

¹⁴¹ Revelations 5:5 και εἷς ἐκ τῶν πρεσβυτέρων λέγει μοι, Μὴ κλαῖς, ἰδοὺ ἐνίκησεν ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα, ἡ ρίζα Δαβὶδ, ἀνοῖξαι τὸ βιβλίον καὶ τὰς ἑπτὰ σφραγίδας αὐτοῦ. “Then one of the elders said to me, “Do not weep! See, the Lion of the tribe of Judah, the Root of David, has triumphed. He is able to open the scroll and its seven seals.” (trans. NIV 1984)

¹⁴² The White Witch is the dominant antagonist in *The Lion, the Witch and the Wardrobe* (1950). This character is also known as Queen Jadis, the witch antagonist in *The Magician’s Nephew* (1955), the prequel novel that explains the origins of Narnia. The fact the dominant antagonist in two of the books of the *Chronicles* has been a powerful female witch deserves further analysis than the scope of this paper allows. See Kath Filmer’s “Masking the Misogynist in Narnia and Glome”, *The Fiction of C.S. Lewis: Mask and Mirror*, NY: St. Martin’s Press, 1993.

Although Rabadash seems to discount the possibility of magic as the reason for Narnian rise to power,¹⁴³ his reaction to Aslan in chapter 15: Rabadash the Ridiculous shows that he no longer believes that Aslan's magic is a rumor:

“Demon! Demon! Demon!” shrieked the Prince. “I know you. You are the foul fiend of Narnia. You are the enemy of the gods. Learn who I am, horrible phantasm. I am descended from Tash, the inexorable, the irresistible. The curse of Tash is upon you. Lightning in the shape of scorpions shall be rained on you. The mountains of Narnia shall be ground to dust...”

At this point in the narrative, Aslan has already warned Rabadash to take heed of the warnings of the Narnians and Archenlanders to forget his pride and anger and accept their mercy. Rabadash has witnessed aspects of the Calormene rumors of the Narnian land and its rulers as truth, yet this seems to further polarize Rabadash into his own belief system of Tash and the evilness of the Narnians. As the chief god of Calormen, Tash represents the oppositional force to the protagonists' goal of peace through Aslan's rule. As previously stated, Aslan's goal is to accomplish the Emperor-Beyond-the-Sea's desire for compassionate rule over all. While there may be multiple pantheons of gods within the universe that contain Narnia, the *Chronicles* set out to establish the dominant rule of the Emperor-Beyond-the-Sea through his proxy, Aslan.

While Lewis could have made Rabadash repent his actions and his immoderate behavior instead of transforming him,¹⁴⁴ it is clear that Lewis intended for Aslan to show tempered compassion by giving Rabadash a temporary transformation with life-long consequences: Rabadash cannot go more than ten miles from the temple of Tashbaan. The fact that Aslan directs Rabadash to appeal to the god Tash for his healing can be viewed in two ways: (1) Aslan (and the Emperor-Beyond-the-Sea) is the force that transforms and retransforms Rabadash, not the god

¹⁴³ “I am rather of the opinion,” said Rabadash, “that it has come about by the alteration of the stars and the operation of natural causes.”

¹⁴⁴ See Eustace's tale (*The Voyage of the Dawn Treader*) for an example of salvation through repentance.

Tash. While Rabadash may have appealed to Tash, the god is absent until the final book of the *Chronicles*, *The Last Battle*. And (2) Aslan makes Rabadash retransform in front of the Calormene people at the altar of Tash in order that all would know his fate and see it as a warning for their empire not to challenge Narnia and its allies without consequences. Thus, Aslan provides punishment and preventative justice in his desire to fulfill his father's goals of compassionate rule.

As stated earlier in this dissertation (chapter 4.2), Aslan's punishment of Rabadash functions as preventative justice (as opposed to educational justice) against his immoderate personality becoming a recurring problem to the Narnians and their allies (i.e. war). Aslan represents a divine entity that both transforms Rabadash as a result of his immoderation (his disease manifested in the form of a donkey) and provides him with the means of reversing the transformation, in essence "healing" him from his punishment by tempering his immoderate behavior. Like a healer in the folk sector, Aslan provides the healing to Rabadash in his own cultural context by acknowledging his appeal to the god of Tash and making his ability to retransformation coincide with the Autumn Feast. Since Aslan is functioning as a proxy to his father the Emperor-Beyond-the-Sea, his treatment of Rabadash shows a level of compassion from the protagonists' viewpoint that allows for justice and mercy.¹⁴⁵

5.3 SUMMARY

Chapter 5 has given context to our discussion of how immoderation is the catalyst of asinine transformation by analyzing the particular characters that help define or subvert the

¹⁴⁵ "Now hear me, Rabadash," said Aslan. "Justice shall be mixed with mercy. You shall not always be an Ass." Chapter 15: Rabadash the Ridiculous.

boundaries of moderation within the contexts of their narratives, namely Pamphile and Aslan. The next and final chapter, 6. Conclusions, will review the findings of this dissertation, as well as address some questions that this study has raised as a result of its investigations and with a call for scholarship.

6.CONCLUSIONS

This dissertation has argued that there are parallels between the narrative structures of the asinine transformations of Lucius and Rabadash, which I believe is an unacknowledged case of reception. The use of social scientific criticism has helped to further contextualize the narratives by acknowledging that both creative works are products of the social worlds that produced them (as reflected in the fictionalized worlds that both Lucius and Rabadash inhabit). I have asserted that at the conceptual level, asinine transformation functions as the physical manifestation of the “disease” of immoderation and that the condition of being an ass is like “illness”, in that it causes both Lucius and Rabadash to confront issues of social identity in a state of liminality. Regardless of the possible Milesian-esque nature of their reincorporations, both Lucius and Rabadash are “healed” by being brought back into their respective societies with new or altered roles. Akin to patients, Lucius and Rabadash are healed by figures that are equivalent to folk sector healers, the priest of Isis and Aslan, who respectively fulfill the will of Isis and the Emperor-Beyond-The-Sea.

However, while my dissertation has brought attention to this one case of reception to attention, its focus on asinine transformation has its limitations. It would perhaps be useful to expand the scope of my approach, looking more holistically at the relationship that Lewis has with Apuleius’ works in order to further redefine the known cases of reception (i.e. the Cupid and Psyche myth) and to look for other hidden examples such as the asinine transformation. Furthermore, the lack of information on the role of donkeys in literature suggests to me that there is a scholastic need for a focused study on what donkeys (and asinine transformation)

represented in Greco-Roman antiquity, as well in the literature leading up to and during the twentieth and twenty-first century.

Thus, I would like to conclude this dissertation with a call for scholarship. In general, it would be useful to have a more comprehensive study of Lewis' use of classical motifs in his fictional works. The influence of Apuleius and the volume of classical references in Lewis' works could prove to be areas of study that bring together multiple disciplines to study reception. However, I believe that such a project should be framed to suit the needs of the academic as well as be accessible to the general public, particularly those interested in Lewis studies. Furthermore, this dissertation has shown one possible way to apply interdisciplinary models and social scientific approaches to a classical text. It could prove to be a useful exercise to see if different social scientific models and approaches could be applied to other classical texts in a similar manner.

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