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CUPID GROWS UP*

The *Cupid and Psyche* episode in the *Metamorphoses* of Apuleius is rightly viewed as an escape from the novel's 'real world'. But that does not of course prevent it from saying serious things about the nature of love and the psychology of the lovers.[1] My aim in this article is to argue that the Cupid who removes Psyche to an earthly paradise (5.1–2.2) is just as much in need of an emotional education as she is.[2] Indeed, initially Psyche could well have been better off with 'the lowest of mankind' with whom Venus had instructed him to ensnare her (4.31.3). For her, Cupid may in fact prove at the outset to be the *malum* (evil) of Apollo's sinister prophecy (4.33.1).[3]

When Cupid has Psyche abducted and installed in a palace with a beautiful garden, he is embarking on a relationship that he clearly hopes will endure; from the time of their first night together it is always described in terms that suggest a legal marriage,[4] and by 5.11.6 a child is on the way. It will be of no lasting avail for him to follow the pattern of rape and/or abduction familiar from Ovid's *Metamorphoses*. If their union is to stand a chance of success Cupid must find a way of relating to Psyche both as a human being and as a particular personality and

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[1] In the same way that the story operates as a serious allegory of the relationship between love and the soul. On the allegory, see e.g. P. G. Walsh, *The Roman Novel* (Cambridge, 1970), 218–23; J. Tatum, *Apuleius and* The Golden Ass (Cornell, 1979), 51–62; E. J. Kenney (ed.), *Cupid and Psyche* (Cambridge, 1990), 16–17, 27–8. For extended discussion of the allegorizing of the story before the modern age, see now J. H. Gaisser, *The Fortunes of Apuleius and the* Golden Ass. *A Study in Transmission and Reception* (Princeton, NJ, 2008). For dissent from the allegorical interpretation, see S. J. Harrison, *Apuleius. A Latin Sophist* (Oxford, 2000), 256–8; and M. Zimmerman, S. Panayotakis, V. C. Hunink, W. H. Keulen, S. J. Harrison, T. D. McCreight, B. Wesseling, and D. van Mal-Maeder (eds.), *Apuleius, Metamorphoses, Books IV.28–35, V and VI.1–24. The Tale of Cupid and Psyche* (Groningen, 2004), 133. For a discussion of 'allegorical moments' in Apuleius, see M. Zimmerman, '"Food for Thought" for Readers of Apuleius' *The Golden Ass*', in *Ancient Narrative*, Suppl. 12 (Groningen, 2009), 226–8.

[2] An obvious precedent for such an education can be found in Homer's sensitive delineation of the boy Telemachus' journey into adulthood in the *Odyssey*.

[3] On *malum*, see B. L. Hijmans, 'Apollo's Sn(e)aky Tongue(s)', in W. H. Keulen, R. R. Nauta, and S. Panayotakis (eds.), *Lectiones Scrupulosae. Essays on the Text and Interpretation of Apuleius'* Metamorphoses (Groningen, 2006), 21–3.

[4] Zimmerman et al. (n. 1), 133.

not simply rely on good sex.[5] In this respect, the Cupid of the palace sequence falls disastrously short. He conceals his identity from her, threatens her,[6] reproaches her for weeping, and allows her to see her sisters in the sure knowledge that this will lead to disaster. (We shall revisit his behaviour.) Can the relationship possibly work?

At the beginning of the story Psyche's conspicuous beauty has trapped her in her virgin state. All admire her as 'a statue finished to perfection' (*simulacrum fabre politum*, 4.32.2) but no suitor will approach her and so

Psyche uirgo uidua domi residens deflet desertam suam solitudinem aegra corporis, animi saucia, et quamuis gentibus totis complacitam odit in se suam formonsitatem. (4.32.4)

Psyche stayed at home an unmarried virgin mourning her abandoned and lonely state, sick in body and mind, hating that beauty of hers which had enchanted the whole world.

She is profoundly unhappy at being denied what she presumably sees as the rite of passage to fulfilled womanhood.

Though Cupid takes her virginity and makes her pregnant, this in itself can scarcely be said to lead her to adulthood. It appears that he falls in love with her at first *sight* (5.24.3–4), in fact as a *simulacrum fabre politum* rather than a human being with human strengths and weaknesses. The palace in which he installs her is almost indecently luxurious with its profusion of gold, silver, and precious stones (5.1.3–2.1), its extravagant grandeur setting it against a tradition of Roman poetry that rejects such vainglorious show, prefering a simple pastoral setting.[7] In the story's scheme of up and down motifs, so well suited to the allegory of the aspirational soul, the journey that she makes to Cupid's palace from the topmost summit of the steep mountain on which she has been left for her funereal marriage (4.35.2) is a

[5] Even in Ovid, Apollo gives up music and hunting in order to throw the discus with Hyacinthus (*Met.* 10.170–9: eroticism is of course not absent from the discus-throwing), while Venus takes up hunting (even if of an entertainingly tame kind) to show community of interest with her beloved Adonis (*Met.* 10.535–41). She explains her knowledge of lions by telling him the lively story of Atalanta and Hippomenes (560–707).

[6] Ovid's Venus simply *warns* Adonis of the perils of hunting dangerous animals (*Met.* 10.543, 708). She treats her toy boy like an adult.

[7] Cf. e.g. Verg. *G.* 2.458–65; in elegy, Prop. 1.2 and Tib. 1.1; and, another *anilis fabella* ('old wives' tale', 4.27.8), the story of the town mouse and country mouse with its luxurious town house in Hor. *Sat.* 2.6.77–115. For the old wives' tale element, see M. Massaro, '"Aniles fabellae"', *SIFC* 49 (1977), 104–35; and L. Graverini, 'An Old Wife's Tale', 86–109, in Keulen et al. (n. 3). On the palace, see S. Brodersen, 'Cupid's Palace: A Roman Villa' in M. Zimmerman et al. (eds.), *Aspects of Apuleius' Golden Ass II. Cupid and Psyche* (Groningen, 1998), 103–25.

spectacularly downward one (4.35.4; cf. 5.27.3). It is all very well for Ken Dowden to say that 'it is not credible that Psyche's marriage to Cupid should be a step *down* in the world', but that is the clear message of the directional symbolism.[8]

Psyche is initially seduced by the palace's far from negligible attractions, and this divorces her from a sense of reality, an impression furthered by the retinue of disembodied voices that serve her, feeding her and singing to her (5.2.3–3.5). The bath, the food, and the music evoke Odysseus' adventures with Nausicaa and the Phaeacians and Circe in the *Odyssey*.[9] Homer's hero must move on from the specious attractions of such involvements and journey back to his wife, a woman of true flesh and blood, and a marriage of genuine mutual commitment.[10] Viewed in this perspective, Psyche's commitment to the delights of her life in the palace is trapping her in a space that her emotional health demands that she should leave.[11]

Cupid then makes love to Psyche but they are invisible to each other and he departs before sunrise (5.5.4). She becomes happy with the situation and for the moment finds comfort for her solitude in the sound of the unknown voice (5.4.5). But there is surely something profoundly unsatisfactory about a relationship in which a wife who is not blind can only feel her husband's full presence by her hands and ears, not by her eyes (5.5.1). And we should scarcely be surprised that, since he withholds from her the sense of a delineated personality that would enable her to relate to him in human terms, she starts to see the palace as a 'rich prison' (*beati carceris*, 5.5.5). The attractions of her gilded cage have worn thin

…nec lauacro nec cibo nec ulla denique refectione recreata flens ubertim decessit ad somnum. (5.5.6)

[8] K. Dowden, 'Psyche on the Rock', *Latomus* 41 (1982), 339. Dowden is alert to the up and down motifs in the episode: 'first Psyche is mortal and exposed as though for death (DOWN); then she is rescued and cohabits with Cupid (UP); then she falls from Cupid (DOWN); then she searches and with help almost succeeds in her trials (UP); then she fails and lies in a sleep like death (DOWN); then she is rescued by and married to Cupid (UP)' (340). But the operation of Dowden's 'yo-yo' does serious violence to the story's geography in its first two trajectories. Cf. J. L. Penwill, 'Reflections on a "Happy Ending": The Case of Cupid and Psyche', *Ramus* 27 (1998), 166: 'Cupid is leading Psyche downward, not upward.'

[9] The *locus amoenus* of the garden (5.1.1–2) likewise evokes Calypso's island (Hom. *Od.* 5.63–74).

[10] As Harrison (n. 1), 223, observes of the main story, 'Lucius' time as an ass is specifically compared with the adventures of Odysseus as a formative learning process in Book 9 [9.13.4–5].'

[11] Cf. Penwill (n. 8), 167: 'Psyche/Soul seems to get very little spiritual benefit out of the relationship.' I would suggest that at the outset she gets none at all.

…and unrevived by bath or by food or any other refreshment and weeping abundantly she retired to rest.

When Cupid agrees that she can see her sisters, he repeatedly 'warns and terrifies her'

…ne quando sororum pernicioso consilio suasa de forma mariti quaerat neue se sacrilega curiositate de tanto fortunarum suggestu pessum deiciat nec suum postea contingat amplexum. (5.6.6)

…never to be induced by the evil advice of her sisters to try to discover what her husband looked like or allow impious curiosity to hurl her down to destruction from the heights on which Fortune had placed her and so for ever deprive her of his embraces.

The dangers of curiosity are of course a leading theme of the *Metamorphoses*,[12] but to suggest that, if a wife wants to know what her husband looks like, she is guilty of an impious display of the quality is surely unreasonable. In this context, *curiositas* appears far from negative. It is vital to her discovery of the truth of her situation. And Cupid is portrayed as further out of touch with reality[13] when he asserts that Fortune has placed Psyche on the heights; the symbolism of her descent to the palace/prison suggests that there are senses in which she is in the depths. The sexual magnetism between the partners comes across strongly as chapter 6 concludes (7–10) but Apuleius poignantly underlines Psyche's total ignorance of her husband's identity even in her loving words:

amo enim et efflictim te, quicumque es, diligo aeque ut meum spiritum, nec ipsi Cupidini comparo. (5.6.7)

for I love and adore you to distraction whoever you are, as I love my own life; and I do not compare Cupid with you.

The irony of the comparison with Cupid and the pathos of *quicumque es* emphasize that the relationship is altogether sexual. The partners have no real understanding of each other.

Her ignorance of his identity is further stressed in the two stereotypes of attractive males that Psyche invokes to fob off her sisters, the handsome young huntsman just sprouting a beard (5.8.4) and the

[12] On *curiositas* in the novel, see E. J. Kenney, 'In the Mill with Slaves', *TAPhA* 133 (2003), 163–7.

[13] Many characters in Apuleius' novel are, of course, out of touch with reality, including Lucius.

prosperous middle-aged merchant (5.15.4). Cupid's self-indulgence has locked her in a psychological immaturity that is devastatingly exposed by her novelettish fantasies.[14] Now that she is pregnant, it becomes the more unworthy that he should wish to keep his wife so totally ignorant of what her husband is really like. Is this simple (5.15.4) innocent fit to be a mother[15] or the secretive Cupid to be a father?

When the sisters, with their gruesomely terrifying inflation of the *uipereum malum* ('snaky evil') of Apollo's prophecy,[16] say that they believe her husband to be an immense serpent that is feeding her up in order to devour her, there is no psychological reason why she should disbelieve them. Though of course it should have been totally obvious to her that whatever has been making love to her cannot be a serpent,[17] her comments on the relationship have an impressive logic:

nec…umquam uiri mei uidi faciem uel omnino cuiatis sit noui, sed tantum nocturnis subaudiens uocibus maritum incerti status et prorsus lucifugam tolero, bestiamque aliquam recte dicentibus uobis merito consentio. me namque magnopere semper a suis terret aspectibus malumque grande de uultus curiositate praeminatur. (5.19.2–3)

I have never seen my husband's face and I have no idea where he comes from; only at night, attentive to his voice, do I submit to husband of unknown condition – one who altogether shuns the light; and when you say that he is some sort of wild beast, I can only agree with you. For he constantly terrifies me with warnings not to try to look at him, and threatens me with a fearful fate if I am curious about his appearance.

[14] If this comment seems overly suggestive of Lydia Languish's eighteenth-century romantic library in Sheridan's *The Rivals*, we may think of Cyanippus, a keen hunter who is the hero of Parthenius' romance of Leucone. For the cliché of sexy adolescent fuzz, cf. Hom. *Il.* 24.348; Hom. *Od.* 10.279; Theoc. 6.3, 11.9, 15.85 (the huntsman/lover Adonis); Lucret. 5.888–9; Verg. *Aen.* 10.324–5; Ov. *Met.* 9.398; and Heliod. 7.10.4. As for Psyche's second fantasy figure, Heliodorus' romantic novel presents us with the middle-aged Nausicles, the prosperous merchant who is the lover of Thisbe (2.8.5, 6.2.3, 6.8.1). Heliodorus of course postdates Apuleius, but remember that Nausicaa fancies the middle-aged Odysseus, who Euryalus says looks like a merchant (Hom. *Od.* 6.237, 240–5, 276–84; 8.161–4). (My thanks to Tim Whitmarsh for bringing Nausicles to my attention.)

[15] The Psyche we know at the moment would prove sensationally deficient as a practitioner of the traditional Roman method of bringing up children as outlined by Tacitus at *Dial.* 28.4–7.

[16] See Hijmans (n. 3), 23–5.

[17] The object of her caresses in 5.13.3–6 is ungainsayably human in form. In accommodating a folk tale to the exigencies of his treatment, Apuleius strains plausibility, relying on the momentum of the narrative to carry the reader on. A counter-argument endowing Psyche's delusion here with rational justification would be that Cupid has surrounded Psyche with obvious magic, and so she can understandably believe that he has obscured his serpentine form from all senses but sight (5.17.4): what is he hiding?

P. G. Walsh writes of 'the schizoid personality of Cupid'.[18] On the one hand there is the earnest young man who is Psyche's lover, and on the other the irresponsible boy of 4.30.4–5 (cf. 6.22.3–4).[19] While they are obviously very different, one possible aim of the writer would be to suggest that, at any rate, in one sense they are one and the same. Psyche's lover has grown up physically, but he may still have the boy's irresponsibility and lack of maturity. His keeping his wife in the dark about his identity inevitably feeds her insecurities and his allowing her human contact only with her sisters, whom he knows to be evil, inevitably provokes the crisis. Kenney writes of his weakness in allowing her to see her sisters against his better judgement.[20] But surely Cupid is worse than weak here: Psyche's human psychology means that he provokes her to act with his very warnings.

The scene of discovery combines recognition and reversal of fortune in the way that Aristotle commended in Greek tragedy (*Poet.* 11.1452a32–3).[21] Psyche sets out to kill her husband; the lamp reveals him as Cupid; he leaves her. However, the reversal does not simply lead downwards, to misfortune.[22] We find here the beginnings of a meaningful love between husband and wife. This is made explicit in the case of Psyche. As she gazes in stupefied rapture at the sleeping god and his arms, she accidentally pricks (*punctu*, *pupugit* (5.23.2))[23] her thumb with one of his arrows and 'thus unknowingly through her own act falls in love with Love' (*sic ignara Psyche sponte in Amoris incidit amorem*, 5.23.3).[24] As well as offering a shattering retrospective comment on the relationship so far, this suggests that her *curiositas* – which has proved vital to her discovery of the truth – is in fact life-

[18] Walsh (n. 1), 217.

[19] E. J. Kenney, 'Psyche and her Mysterious Husband' in D. A. Russell (ed.), *Antonine Literature* (Oxford, 1990), 177–98, has identified them as Amor I and Amor II and traced their alternation through the episode. However, it is not necessary to buy into Kenney's (some would say over-schematic) analysis to recognize that the boy and the earnest young man are highly contrasting characters.

[20] Ibid., 185 on 5.6.10.

[21] It is only at this point that Cupid's identity is revealed, but it has surely long been obvious to anyone who has ever listened to a story. J. J. Winkler, *Auctor & Actor. A Narratological Reading of Apuleius'* Golden Ass (Berkeley and Los Angeles, CA, 1985), 89, is being provocatively disingenuous when he insists that 'the identity of [Psyche's] lover is a real mystery', though it has, of course, been a real mystery to Psyche.

[22] Cf. Dowden (n. 8). Psyche clings to the leg of the departing Cupid until she falls to the ground (5.24.1); the commentators refer to Pl. *Phdr.* 248c, which talks of the soul falling to earth.

[23] Cf. the *punctulum* of the intercourse that had led to Psyche's pregnancy (5.12.2).

[24] She falls in love by the light of a lamp, a feature of Greek and Latin love elegy (*Anth. Pal.* 5.7, 8; Prop. 2.15.3, 4.8.85; Ov. *Her.* 18–19 [the failure of Hero's light leads to Leander's drowning]).

enhancing. It has led her to a situation where she has fallen in love and may at last be able to move on from the sensual infatuation evidenced in 5.6.7 (quoted above) and explore what love really means.[25]

And the imagery makes it abundantly clear that Cupid now goes through a similar experience. The lamp splutters a drop of boiling oil on his right shoulder (5.23.4). We soon discover that Cupid had earlier wounded himself with his own weapon as a prelude to making Psyche his wife (5.24.4) but this has merely set him on the path of sexual exploitation. When the lamp burns 'the lord of universal fire himself' (*ipsum ignis totius dominum*, 5.23.5)[26] and the pain makes him ill (*ulnere lucernae dolens*, 'in pain because of the wound from the lamp', 5.28.1), 'this looks like a metaphor for his being in love; any mention of wounds, fire and pain in association with Cupid cries out to be so understood'.[27] He becomes a characteristic lover from Roman poetry, *amore nimio peresus et aegra facie* ('eaten up with an excess of love and looking ill') at 6.22.1;[28] and he escapes from his room through the window in the best tradition of love poetry.[29] He *suffers*. He has discovered, with Shakespeare's Lysander, that 'The course of true love never did run smooth'. In the terms of the folk-tale world of the *anilis fabula*, Cupid moves on from his paradisiacal fantasy and gets real. He exchanges the garden of love for the sick room.

While Cupid is (until 6.22.1) suffering statically, Psyche endures her wanderings, her persecution by Venus, and her four ordeals. She becomes more worldly wise, exacting a grisly vengeance on her sisters through deceit. She resolves to adopt a *masculus animus* ('man's spirit', 6.5.3); in fact she rediscovers the spirit that she had shown in facing

[25] Erich Neumann, in his psychoanalytical interpretation of the story, suggests that it may be read as an allegorical development of the female psyche: the discovery causes 'the awakening of Psyche as the psyche, the fateful moment in the life of the feminine, in which for the first time woman emerges from the darkness of her unconscious… The Psyche who approaches the bed on which Eros is lying is no longer the languorously ensnared being, bewitched by her senses, who lived in the dark paradise of sexuality and lust… *She loves*.' (*Amor and Psyche. The Psychic Development of the Feminine*, trans. R. Manheim [London, 1956], 77–8). At 5.25.5, Pan observes in Psyche the hallmarks of the poetic lover: see the note *ad loc.* in Kenney (n. 1).

[26] Cupid was introduced as *flammis et sagittis armatus* (armed with flames and arrows) at 4.30.4. For fire as the weapon of Love, see Kenney (1990a), n. *ad loc.*: cf. Quint. 10.2.14.26 and Sen. *Phaed.* 330–1 where he is the wielder of *ignis…nimium potens* (too potent fire).

[27] Kenney (n. 19), 186–7.

[28] Cf. *quos durus amor crudelitate peredit* ('whom harsh love has cruelly eaten up') at Verg. *Aen.* 6.442, referring to love-sick heroines.

[29] See the note in Kenney (n. 1) on 6.21.2, as well as that on the enforced separation of lovers beneath the same roof (6.11.3).

her funeral marriage (4.34.2–35.1)[30] – are we intended to think that the soft living in Cupid's palace had corrupted her? – and, even if nature repeatedly rallies to her support,[31] she shows an impressive, if at times wavering, resolution, even undergoing her Aeneas-like descent to the underworld. But does she *learn* anything from her sufferings in the best Aeschylean *pathei mathos* tradition? Her final display of 'rash curiosity' (6.20.5), when, against the strict instructions of an amiably monitory tower (6.19.7), she opens the box supposedly containing a kind of beauty lotion, would suggest that the answer must be no.

Psyche's human weakness is, of course, necessitated by the narrative scheme of the story, which, like the *Metamorphoses* as a whole, would seem to communicate that true enlightenment cannot be finally discovered without divine aid: Psyche must be found wanting so that Cupid can rescue her. However, in the reading that is being advanced in this article, the focus is rather on Psyche's weakness after so much endurance and courage as a symbol of the inevitability of human frailty. While her curiosity about the identity of her husband was understandable, indeed positive, this display of curiosity over some beauty lotion is immature and trivial.[32] Yet its very childishness casts in relief the impressiveness of what she has managed to achieve. Certainly Cupid is unfazed by it. He flies to her aid and rouses the unconscious Psyche with a harmless prick from one of his arrows (*innoxio punctulo sagittae suae*, 6.21.3), perhaps giving her love a bit of a top-up. He has learnt to understand and accept human weakness. If that seems to be a statement too far, it cannot be gainsaid that he now flies to help her in her weakness rather than flying away from her as he did in 5.24. There is no evidence that he has understood that he was the cause of her previous display of *curiositas*, but it is his heart, not his intellect, that has been schooled. He cannot bear to be parted from his Psyche any longer (6.21.2). He loves her for what she is and his love is unconditional. Now that he has grown up, he can give her

[30] Of her speech at that point, Zimmerman et al. (n. 1), 98, contrast its 'strong, self-conscious, bitter, ironical and provoking tones' with 'her characterization in much of the story to come as a frightened, shy, crying girl'.

[31] Kenney (n. 19), 186, argues that Psyche benefits from Cupid's 'off-stage influence' throughout her wanderings and ordeals, but this is to adopt Venus' view of the situation (6.11.2, 13.3).

[32] By contrast, the sudden madness that overcame Orpheus in the underworld and lost him his wife, Eurydice, resulted from intense, if misguided, love (Verg. *G.* 4.485–91). Psyche goes against the tower's instructions after having obeyed them punctiliously in every previous particular (6.20.1–4), and opens the box to beautify herself in order to please her beautiful lover. The emphasis is again on the sensual aspect of love.

truly effective help because it comes not only from sexual desire but from the heart. The god of love has been schooled by love.

The sick lover, now wishing to get Jupiter on his side, reverts to type (*ad armillum redit*, 6.22.1) and reassumes his identity as an irresponsible boy – or possibly simply plays the part – in order to win him over. The ploy is successful: Jupiter believes that his boyish excess must be fettered in the bonds of marriage (6.23.3). Cupid, he says,

puellam elegit et uirginitate priuauit: teneat, possideat, amplexus Psychen semper suis amoribus perfruatur. (6.23.3)

has chosen a girl and had her virginity: let him hold her, have her, and embracing Psyche for ver enjoy his beloved.

In other words, the irresponsible boy has grown into an individual who has made a serious commitment to a single woman and it is appropriate that this union should last for ever. The subjunctives *teneat*, *possideat*, and *perfruatur* are wishes for the future but the perfects *elegit* and *priuauit* underline the fact that Cupid has already shown lasting devotion to Psyche. The boy has become an emotionally mature adult.[33]

The very human Psyche now becomes a goddess, marries Cupid in a joyous wedding, and gives him a child called Voluptas (Pleasure).[34] It is certainly appropriate that Mercury brings her *up* into heaven for the episode's final scene (6.23.5) whereas the uneducated Cupid had caused Zephyr to take her *down* into a valley at the start of their

[33] Jupiter's use of the word *adolescens* of Cupid (6.23.2: cf. Pan at 5.25.6 and Juno at 5.31.4 [*iuuenis*]) refers to 'young manhood' (OLD); the word is set in contrast with boyhood at Cic. *Verr.* 3.159 and Cat. 63.63. Cupid is in fact emotionally more mature than Jupiter (6.22.5)!

[34] 'The only birth brought to fulfilment in the novel' (C. C. Schlam, *The Metamorphoses of Apuleius* [Chapel Hill, NC, 1992], 98). For contrasting views of the ending, see Kenney (n. 1), note on 6.24.4 and Penwill (n. 8), 160–82. There is much shrewd observation in Penwill's article but he has not won much assent for his argument that the Olympian gods who dominate in the world of *Cupid and Psyche* are 'themselves slaves to the pleasure principle', who 'ensure that the human soul will be for ever in the same state. The pleasure that is born from the union of Cupid and Psyche is the pleasure of appetite gratification… The story is the narrative of a fall, a fall from which Isis alone can redeem' (161). It is clear that the redemption through Isis at the end of the novel trumps the joy on Olympus that concludes our episode, but – call me old-fashioned – I find that the *tone* of 6.24 is too richly and fully celebratory and jubilant for Penwill's argument to convince. Psyche's katabasis concludes not with an exit through the gate of false dreams (Verg. *Aen.* 6.893–8) but with a joyous assumption up in heaven.

S. J. Harrison suggests that Voluptas refers to the pleasure of the text: 'Divine authority in "Cupid and Psyche"', in S. N. Byrne, E. P. Cueva, and J. Alvares (eds.), *Authors, Authority, and Interpreters in the Ancient Novel* (Groningen, 2006), 83.

relationship (4.35.4). However, the story has shown not only Psyche but also Cupid learning how to make the journey to true pleasure.

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