Apuleius’ famous novel, *The Metamorphoses*, tells the story of a man who was magically changed into an ass, and who had various (humorous, sad, exciting, disturbing, erotic, horrific) adventures before he regained his human form. As well as being genuinely interesting and great fun to read, *The Metamorphoses* is of great value for the study of narrative technique, literary style, religious practices, contemporary culture in a Roman province and much more. This book contains selections from the novel and is aimed at students moving on to genuine, unsimplified Latin prose after completing an introductory Latin course. It contains a useful introduction; detailed notes providing a lot of help with grammar, expression and translation; a full vocabulary; and passages of appreciation to make the selections come alive as literature and to enhance students’ perception and enjoyment of the stories.

**Paul Murgatroyd** is Professor of Classics at McMaster University. To date he has published nine books and over sixty articles on Greek and especially Latin literature, and is also a published Latin poet himself. He is the co-author, with Garrett Fagan, of another intermediate Latin reader published by Cambridge University Press, *From Augustus to Nero* (2006).
CONTENTS

List of illustrations page vii
Preface ix

Introduction 1

TEXT, NOTES AND APPRECIATION 11

Vocabulary 113
List of works cited 150
ILLUSTRATIONS

All woodcuts from The Golden Ass of Lucius Apuleius translated out of Latin by William Adlington and illustrated by Jean de Bosschère (classmark CCC.4.25) are reproduced by kind permission of the Syndics of Cambridge University Library.

1. Socrates is pulled from the river, from The Golden Ass of Lucius Apuleius translated out of Latin by William Adlington and illustrated by Jean de Bosschère page 22
2. Lucius falls in love with Photis, from The Golden Ass of Lucius Apuleius translated out of Latin by William Adlington and illustrated by Jean de Bosschère 26
3. Thelyphron, from The Golden Ass of Lucius Apuleius translated out of Latin by William Adlington and illustrated by Jean de Bosschère 35
4. Photis tells Lucius of her mistress’s witchcraft, from The Golden Ass of Lucius Apuleius translated out of Latin by William Adlington and illustrated by Jean de Bosschère 39
5. Lucius is turned into an ass, from The Golden Ass of Lucius Apuleius translated out of Latin by William Adlington and illustrated by Jean de Bosschère 40
6. Portrait of Apuleius on a medallion struck at Rome, by permission of the Bibliothèque national de France 46
7. Plaque from Ur lyre, courtesy of the University of Pennsylvania Museum (image #22097) 57
8. Charite takes her revenge, from The Golden Ass of Lucius Apuleius translated out of Latin by William Adlington and illustrated by Jean de Bosschère 71
9. Ass turning away from its fodder, Istanbul Museum 77
| 10 | Ass with mill. Graffito from Rome, reproduced from *Grain Mills and Flour in Classical Antiquity* by L. A. Moritz (2002), by kind permission of Oxford University Press | 91 |
| 11 | Capitoline Isis, by permission of the Alinari Archives – Florence | 104 |
| 12 | Lucius turns back into a human, from *The Golden Asse of Lucius Apuleius translated out of Latin* by William Adlington and illustrated by Jean de Bosschère | 106 |
| 13 | Procession of Isis worshippers, Musei Vaticani, Rome. Reproduced by permission of the Deutsches Archäologisches Institut, Rome. Photograph by Anderson. | 109 |
Apuleius’ *Metamorphoses*, as well as being great fun, is a famous and influential work of various levels and layers, and a sustained feat of story-telling from which readers can learn much (about literary style, narrative techniques, religious usage, contemporary culture and society, and so on). The selections are intended to preserve the main outlines of the novel (with the help of summary), and episodes and tales have been chosen which should prove interesting, amusing and affecting, so that students will want to read on and should actually enjoy translating. I have omitted the tale of Cupid and Psyche in books 4, 5 and 6 as that has already been excerpted (and simplified) by Balme and Morwood 1976.

The book is aimed at those who have recently completed an introductory Latin course and are moving on to genuine, unsimplified Latin prose. Difficult language and constructions are omitted rather than emended. Initially, for the sake of brevity and clarity (to reach as wide an audience as possible), cuts are made not only within passages but also within sentences to things like abstruse references, unnecessary details and exuberance and fullness of expression (for example, in the first passage of the selections I drop *lubricas ambages et* from Apuleius’ *fortunarum lubricas ambages et instabiles incursiones et reciprocas vicissitudines ignoras at Met. 1.6*). As the book progresses there is less and less excerption, and 8.R and 9.A–M are exactly as Apuleius wrote them (although I had to revert to some excerpting after that when covering the lengthy book 11). In view of the target readership lots of help is given in the notes at the start; but later on it is gradually reduced, and readers are encouraged more and more to work things out for themselves. The notes are mainly intended to assist basic comprehension, but do contain remarks on expression and style (to convey some notion of Apuleius’ artistry), while the appreciation consists of literary criticism and alerts students to the humour and narrative skills in particular (to increase their perception and plain enjoyment). For students who need to brush up on the basics, at the end of the notes on each passage there
are initially suggestions for reviewing declensions and conjugations and also the more important constructions (as encountered in the particular passage). The references are to pages in Morwood 1999 (abbreviated as: M) and Wheelock 2000 (abbreviated as: W) and to sections in the reference grammar at the end of Jones and Sidwell 1986 (abbreviated as: RLRG). Those who used a different introductory Latin course should consult the appropriate parts of that for their reviewing.

I must thank my Latin 2A03 and 2AA3 classes of 2003, 2004 and 2005 for acting as (very useful and willing) guinea pigs with a first draft of this book. The readers for Cambridge University Press also provided stimulating criticisms and suggestions.

PM