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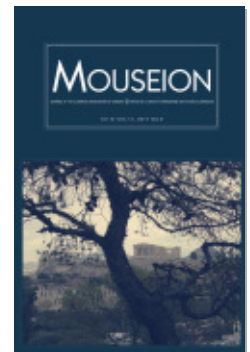
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PAUL MURGATROYD, ed. *Apuleius: Metamorphoses: An Intermediate Latin Reader*. Cambridge: Cambridge University Press, 2009. Pp. x + 151. CDN \$32.95. ISBN 9780521690553.

Murgatroyd begins his reader with a brief preface in which he explains that it is targeted to students who have completed introductory Latin (ix). Murgatroyd continues with a ten-page introduction, which includes sections on Apuleius' life and works, the ancient novel, Apuleius' *Metamorphoses*, and Apuleius' Latin, capped with a glossary of technical terms. The bulk of the reader consists of 75 passages (enough for a semester's worth of readings), each denoted by the book number from Apuleius' *Metamorphoses* and then a letter (since each passage is not always equivalent to one numbered section in Apuleius). Although Murgatroyd cuts out words, clauses, or whole sentences from most of these passages (often those which are most difficult, repetitive, or otherwise unnecessary for a general understanding of the plot), he never changes any of the original wording or bowdlerizes sexually suggestive material.¹ Murgatroyd includes from the main narrative of Lucius (parts of) his tryst with Photis (2.7, 10, and 16-17 = 2.A-B), his transformation into an ass (3.24-25 = 3.A), his adventures while under the ownership of the robbers (4.1-4 = 4A-B and 6.27-32 = 6.A-D) and then under Charite's servants (8.15-23 = 8K-R), and finally his transformation back to human form and his experiences as a devotee of Isis (11.2-7, 11.12-15, 11.19, 11.21-30 = 11A-E). Murgatroyd also includes (parts of) the inset stories of Aristomenes (1.6-19 = 1.A-L), Thelyphron (2.21-30 = 2.C-J), the robber (4.9-12 and 16-21 = 4C-J), Tlepolemus as Haemus (7.5-8 = 7A-B), the deaths of Tlepolemus and Charite (8.1-14 = 8A-J), the adulterous slave killed by ants (8.22-23 = 8R), and the lover in the jar (9.4-7 = 9A-C) and the lover under the tub, with the further inset story of the lover in the sulphur cage (9.22-31 = 9D-M).²

Passages are introduced with summaries, and the material not covered by the passages is also briefly described (though instructors might still

¹ Murgatroyd never states which edition of the novel he is using nor does he provide any textual variants.

² As Murgatroyd points out (ix), he leaves out the tale of Cupid and Psyche because it is well served by Balme and Morwood 1976.

wish to use the reader in conjunction with a full translation of the novel). For each passage Murgatroyd also includes notes (keyed to his own line numbers), which tend to be fairly terse and grammatical in nature (focusing mainly on unusual constructions, difficult verb stems, syncopated forms, and subjunctive uses, with occasional sample translations), but which include almost everything that the average, proficient “intermediate” reader will have trouble with when translating. At first, references to a grammar text as well as two standard textbooks are provided for review purposes, but as the reader progresses certain constructions are no longer pointed out or explained.³ Occasionally a note can be confusing or misleading because of its very brevity or the loose translation that it provides. For instance, by translating *insinuatis manibus* (9.5 = 9A) as “with your hands in your pockets” (87 on lines 14-15) Murgatroyd provides students with the image of someone with his hands tucked in by his sides whereas the presumably singular “pocket” (*sinus*) in question would be over the chest or lap.⁴

Murgatroyd further provides “appreciations” for each major section of passages, including more in-depth discussion of literary, thematic, and narratological features of the novel. The commentary is typically incisive and enlightening, and many of Murgatroyd’s observations would benefit all but the most expert readers of the novel. Murgatroyd refers to scholarship (and includes a select bibliography at the end of the book), but does so sparingly and does not attempt to adumbrate all controversies or perspectives (something in any case beyond what one would demand of such a reader) nor does he necessarily provide the consensus opinion. For instance, Murgatroyd (107-108 and 112) presents his own (admittedly persuasive) interpretation of the end of the novel as an entirely comic take on a duped cultist and not as a serious moral message of redemption (as older scholarship would have it) or a complicated and ambiguous puzzle (as Winkler influentially argued), though these interpretations are briefly acknowledged in the introduction (6).⁵

Finally, Murgatroyd includes an excellent, detailed lexicon of 37 pages, complete for his selections, which helps tremendously with one of the major obstacles in Apuleius, his vocabulary, which not only is enormous but ranges from colloquial to formal registers, prose and poetic usages,

³ Morwood 1999; Jones and Sidwell 1986; Wheelock 2000.

⁴ Also students might be confused when Murgatroyd in the note on 105 to line 18 (from 11.5 = 11A) translates “libant” as “offering” rather than “they offer.”

⁵ See Murgatroyd 2004, which expands upon the insights of Harrison 2000: 238-252. Compare with these Winkler 1985.

common words and *hapax legomena*, as well archaic terms and neologisms. Important vocabulary is asterisked, and this is the vocabulary which students might be expected to know for sight tests.

There are very few errors in this book. The note on 51 to line 5 (from 4.21 = 4J) should read “**neque** looks forward to *ac ne* (‘neither ... and not even’)” (the “*ne*” is missing) and the note on 55 to line 1 (from 6.28 = 6B) should read “**solum**” not “**SOLUM**”. In the lexicon “**alterno -are -avi -atum**” should be defined not as “share” but, since the meaning in context (2.16 = 2B) really is “is shared”, as “pass back and forth” (114), and “**anceps -ipitis**” should appear rather than “**anceps -itis**” (115).

In sum, Murgatroyd should be commended for having carefully and judiciously presented selections of Apuleius’ novel as an entertaining ancient Latin prose alternative to Caesar or Cicero for today’s students.⁶

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⁶ A forthcoming reader covering similar ground is Ellen Finkelpearl, *An Apuleius Reader: Selections from Metamorphoses*. Mundelein, IL: Bolchazy-Carducci Publishers.