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Apuleius: The Golden Ass *Apuleius: The Golden Ass.* Being the Metamorphoses of Lucius Apuleius. With an English Translation by W. Adlington (1566). Revised by S. Gaselee, Fellow and Librarian of Magdalene College, Cambridge. Frontispiece, portrait of Apuleius on a Coin. One vol. Pp. xxiv+608. London: William Heinemann; New York: The Macmillan Co., 1915. 5s. net. Loeb Classical Library.

M. Heseltine

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The book is too expensive to be used in England as a class-book; but a cheaper reprint, with the suggested changes, would make it a very welcome school-reader. As it is, it may be recommended cordially to teachers of Latin. They will certainly enjoy it

themselves; and they may find ways of using it, or parts of it—for example by reading aloud, which will make the name of Avellanus agreeable to the minds of our youth.

W. H. D. ROUSE.

APULEIUS: THE GOLDEN ASS.

Apuleius: The Golden Ass. Being the *Metamorphoses* of Lucius Apuleius. With an English Translation by W. ADLINGTON (1566). Revised by S. GASELEE, Fellow and Librarian of Magdalene College, Cambridge. Frontispiece, portrait of Apuleius on a Coin. One vol. Pp. xxiv+608. London: William Heinemann; New York: The Macmillan Co., 1915. 5s. net. Loeb Classical Library.

IN the introduction to a translation of the *Metamorphoses* of Apuleius published seven years ago, Professor Harold Butler very modestly stated as a justification for his work that "there exists only one English translation of the *Golden Ass* that repays reading. That is the translation of Adlington, which, for all its beauty, is inaccurate and, what is more serious, exceedingly hard to procure.' Since these words were written a reprint of Adlington's translation has been issued at a moderate price, but the enterprise of the Loeb Classical Library enables English readers for the first time to enjoy a masterpiece of Elizabethan prose without straying so widely as Adlington himself from the 'strange and absurd words,' the 'new invented phrases' of the original. The present writer has no authority to speak of the textual difficulties which the *Metamorphoses* present, or of the skill with which Mr. Gaselee has exercised his discretion in choosing between many variants. But the revision of Adlington's version has been so excellently carried out that scholars of every degree, and the public who have lost their Latin, are certain to find in this edition the most convenient form in which Apuleius has yet been made available to Englishmen.

This is not the place to pursue an

inquiry into the extent of inaccuracy which can be admitted without spoiling a version, for there can be no question, as Mr. Charles Whibley has shown in his admirable tribute¹ to Adlington's qualities as a translator, that 'The XI Bookes of the Golden Asse' were in their matter but a shadow of the Latin.

It is no less beyond dispute that the conjunction of Apuleius, forcing a great language into shapes which have the metallic brilliance of a crystal about to break down into decay, and Adlington, exulting in the copiousness of the revived English which admitted words from innumerable sources, was singularly happy. A comparison of Mr. Gaselee's revision with Adlington's 1639 edition and the Latin shows that nothing has been lost of the energy of the first inspiration, and numerous improvements added without bringing to the reader's touch a sense of patches in the many-coloured garment in which Adlington fancifully exercised himself. Our own language has only once known that exuberance which gave Adlington phrases like 'a rich Chuffe called Chriseros' for *Chryseros quidam nummularius* (IV. 9), or 'thus we began our subtilty' for *ad hunc modum prioribus inchoatis* (IV. 16), or 'thou trifling boy, thou Varlet' where Venus calls Cupid *nugo et corruptor* (V. 29); and turned *hic* (IX. 35) into 'this young royster,' *avidis animis* (VIII. 28) into 'the greedy whoresons,' and *bellissimus ille pusio* (IX. 7) into 'the minion lover.' But Mr. Gaselee, with admirable vivacity, seizes openings which Adlington missed. He has 'the old trot' for *senile illud facinus* (IV 12),

¹ In his introduction to the reprint of the edition of 1639 in the Tudor translations (David Nutt, 1893).

Adlington having used 'old witch, old trot and strumpet' with wild inaccuracy in IV. 7. With rare ingenuity he takes the well-known 'rope-ripe' for *cruciarus ille*, merely rendered 'the servant' in the 1639 edition, in X. 7, and much less properly fathered upon *puer ille peremptor meus* by Adlington in VII. 24. In IV. 14 'their wrecks' for *ferina naufragia*, is his, Adlington having 'them'; and for *narrationibus lepidis anilibusque fabulis* (the words describing the story of Cupid and Psyche) he gives us 'a pleasant old wives' tale' for Adlington's 'a pleasant tale.' In V. 31, the spirited words 'entirely close and shut up that factory where the natural faults of women are made,' and in VI. 16 the malice of 'my poppet' for *mea pupula*, find no place in Adlington. The anti-Christian allusion latent in *salutares vere equidem illas aquas* (IX. 4) is well brought out by the substitution of 'that water, that was truly water of salvation to me' for Adlington's 'the wholesome water of my life.'

But at least for modern readers the main test of a translation of the *Metamorphoses* will always be the rendering of the story of Cupid and Psyche, and it may be well to indicate how the present version compares at certain points both with Adlington and with Walter Pater's paraphrase. Mr. Gaselee does well to retain the magical insertion 'inhabiting in the West parts' of the Elizabethan opening. For *sermonis humani penuria* (IV. 28), Adlington's 'no earthly creature' is altered to 'no earthly tongue'; Pater's 'men's speech was too poor' seems better. The opening words of Venus in IV. 30, *rerum naturae prisca parens*, are given a due Lucretian weight by Mr. Gaselee's 'the original of nature' as against Pater's 'ancient parent of nature' and

Adlington's compression of the first and second phrases in the Latin into 'the original parent of all the elements.' In V. 2 Pater unnecessarily elaborated *vox quaedam corporis sui nuda* into 'a voice as it were unclothed of bodily vesture'; Mr. Gaselee prefers Adlington's 'a voyce without any body.' Similarly in V. 4 Pater turns *clemens quidam sonus* into the modern and mystical 'a sound of a certain clemency'; Adlington seems to have read *somnus*, and translated 'the sweet sleep came upon her,' ignoring the difficulty of *aures eius accedit*; Mr. Gaselee has the simple and adequate phrase, 'a sweet sound came about her ears.' In V. 6 all the translations miss the effect of *sic ille novae nuptiae precibus veniam tribuit*, an early example of a theory which has become a novelist's commonplace. Pater omits the phrase, and Mr. Gaselee accepts Adlington's 'whereat at length he was contented.' In V. 9 Mr. Gaselee's 'now already she holds up her countenance, now she breathes the goddess,' for *iam iam sursum respicit et deam spirat mulier* does better justice to a fine phrase than Adlington's feeble 'such was her countenance, so she behaved herself,' or Pater's blank verse 'she looks aloft and breathes divinity.'

These examples are perhaps sufficient to show how far Mr. Gaselee has gone beyond Adlington in ministering to scholarship, while preserving the aim of the first enthusiastic translator, who turned his difficult author into English 'to the end that amongst so many sage and serious works (as every man wellnigh endeavours daily to increase) there might be some fresh and pleasant matter to recreate the minds of the readers withal.'

M. HESELTINE.