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1. *Ov. Met.* 1.1–4

In nova fert animus mutatas dicere formas  
corpora; di, coeptis (nam vos mutastis et illas)  
adspirate meis primaque ab origine mundi  
ad mea perpetuum deducite tempora carmen!

My mind is bent to tell of bodies changed into new forms. Ye gods, for you yourselves have wrought the changes, breathe on these my undertakings, and bring down my song in unbroken strains from the world's very beginning even unto the present time. (translated by F.J. Miller)

2. *Apul. Met.* 1.1

At ego tibi sermone isto Milesio varias fabulas conseram, auresque tuas benivolas lepido susurro permulceam, modo si papyrum Aegyptiam argutia Nilotici calami inscriptam non spreveris inspicere, figuras fortunasque hominum in alias imagines conversas et in se rursus mutuo nexu refectas ut mireris. Exordior.

But I would like to tie together different sorts of tales for you in that Milesian style of yours, and to caress your ears into approval with a pretty whisper, if only you will not begrudge looking at Egyptian papyrus inscribed with the sharpness of a reed from the Nile, so that you may be amazed at men's forms and fortunes transformed into other shapes and then restored again in an interwoven knot. I begin my prologue. (translated by J.A. Hanson)

3. *Rhet. Her.* 4.11

Sunt igitur tria genera, quae genera nos figuras appellamus, in quibus omnis oratio non vitiosa consumitur: unam gravem, alteram mediocrem, tertiam extenuatam vocamus. Gravis est quae constat ex verborum gravium levi et ornata constructione. Mediocris est quae constat ex humiliore neque tamen ex infima et pervulgatissima verborum dignitate. Adtenuata est quae demissa est usque ad usitatissimam puri consuetudinem sermonis.

There are, then, three kinds of style, called types, to which discourse, if faultless, confines itself: the first we call the Grand; the second, the Middle; the third, the Simple. The Grand type consists of a smooth and ornate arrangement of impressive words. The Middle type consists of words of a lower, yet not of the lowest and most colloquial, class of words. The Simple type is brought down even to the most current idiom of standard speech. (translated by H. Caplan)

4. Apul. *Flor.* 18

Tanta multitudo ad audiendum convenistis, ut potius gratulari Carthagini debeam, quod tam multos eruditionis amicos habet, quam excusare, quod philosophus non recusaverim dissertare. Nam et pro amplitudine civitatis frequentia collecta et pro magnitudine frequentiae locus delectus est. Praeterea in auditorio hoc genus spectari debet non pavimenti marmoratio nec proscaenii contabulatio nec scaenae columnatio, sed nec culminum eminentia nec lacunarium refulgentia nec sedilium circumferentia, nec quod hic alias mimus halucinatur, comoedus sermocinatur, tragoedus vociferatur, funerepus periclitatur, praestigiator furatur, histrio gesticulatur ceterique omnes ludiones ostentant populo quod cuiusque artis est, sed istis omnibus supersessis nihil amplius spectari debet quam convenientium ratio et dicentis oratio.

You have come to listen to me in such great numbers that I should rather congratulate Carthage for having so many friends of learning than to excuse myself for not refusing to deliver a speech here despite being a philosopher. For the great multitude of those gathered here corresponds to the size of the city, and the venue has been selected to accommodate such a great multitude. Besides, what one should heed in a hall of this kind is not the marble paving of the floors, the boards of the *proscenium*, the pillars of the stage, the height of the roof, the resplendence of the paneled ceiling, or the circumference of the seats. Nor should one heed what takes place here at other times: the nonsense that a mime actor talks, the conversation in which a comic actor partakes, the loud cry a tragic actor enunciates, the risks a ropedancer takes, the thefts a juggler perpetrates, the gestures a pantomime imitates, or whatever else belongs to the art that the rest of all these stage performers demonstrate to their audience. no, one should disregard all these things and pay no further attention to anything but to the listeners' judiciousness and to the speaker's articulateness. (translated by A. Kirichenko)

5. Apul. *Met.* 10.2

Iam ergo, lector optime, scito te tragoediam, non fabulam, legere et a socco ad cothurnum ascendere.

So now, excellent reader, know that you are reading a tragedy, and no light tale, and that you are rising from the lowly slipper (of comedy) to the lofty buskin. (translated by J.A. Hanson)

6. Apul. *Apol.* 13.7

Quid enim? si choragium thymelicum possiderem, num ex eo argumentarere etiam uti me consuesse tragoedi syrmate, histrionis crocota, + orgia, mimi centunculo? Non opinor. Nam et contra plurimis rebus possessu careo, usu fruor.

Look, if I possessed an actor's equipment, would you argue that I was regularly wearing the long cloak of tragedy, the saffron-coloured dress of the stage, or the patchwork robe of mime? I do not think so. On the other hand, there are many things I do not possess, but which I use nonetheless. (translated by V. Hunink)