Two Renaissance Translations of Menander Rhetor on the Monody

Edited with a Note on the Introduction of the Genre in the Latin West

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The prescriptions περὶ μονῳδίας, on the monody, form one chapter of the second of the two late-classical treatises on epideictic rhetoric traditionally attributed to Menander Rhetor (R&W 434,10-437,4). The detailed prescriptions on the composition of this variety of the funeral speech was the part of Menander Rhetor's work that was first translated into Latin. There are two extant copies of the translation. The oldest of these was written by one Ditiaturus de Vitaliis from Osimo (in the modern Italian region of Le Marche). It is dated the 13th September 1423 and now belongs to the Vatican Library. The other surviving copy is to be found in the Biblioteca Comunale Augusta in Perugia. The text of this copy was originally transcribed and forwarded by one Aurelius Romanus to another likewise unknown Aurelius. We do not know the date of the original transcription; the Perugia copy, however, was written in the late 15th or early 16th centuries. The texts transmitted by Ditiaturus de Vitaliis and Aurelius Romanus are both apographs of an original translation, based on the first branch of the Greek manuscript tradition.

* The text edition supplements Harsting 1991 and 1992, where I have dealt with the fortuna of the various Menander Rhetor translations and their manuscript sources. I am grateful to Russell L. Friedman for his comments on an earlier draft of this article and for correcting my English.
3 Art.cit, pp. 141-142.
4 Art.cit., pp. 142-143.
The translation was probably made in Rome, necessarily before the 13th September 1423.\(^5\) Neither the Vatican nor the Perugia copy has hitherto been edited.

The two treatises attributed to Menander Rhetor are both from the late 3rd or the early 4th century. Along with the *Ars rhetorica* by the so-called Pseudo-Dionysius of Halicarnassus,\(^6\) they are the most important of the theoretical writings on epideictic rhetoric that we have preserved from the Second Sophistic. There is reason to believe, however, that the type of handbook they represent was not uncommon in this period.\(^7\)

In Byzantium Menander Rhetor's work formed part of a didactic and literary canon. The number of preserved epideictic poems and orations as well as the surviving manuscripts that contain Menander Rhetor's treatises in whole or in part, bear witness to the importance attached by the Byzantines to epideictic theory and practice.\(^8\)

The monody is one of the genres with roots in the late-classical epideictic theory that remained popular throughout the Byzantine period. From the second century until the fall of Byzantium, monodies were composed by authors such as Aristides and Himerius, Michael Psellus, Georgius Gemistus Pletho, and Bessarion.\(^9\) According to Menander Rhetor's prescriptions, the monody is first and foremost an expression of

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\(^5\) This appears from the colophon and the postscript in the copies, see below in this article, in section 1.1.-2.; see also art.cit., pp. 140-142.

\(^6\) On this work, see Russell and Wilson 1981, pp. 362-381; and Pernot 1993, esp. pp. 68-71. I am preparing a study on the translations of the *Ars rhetorica* in the 15th and 16th centuries (forthcoming in *ARID*, 1998), as well as the article on Pseudo-Dionysius for the *Catalogus Translationum et Commentariorum*.

\(^7\) See, e.g., Pernot 1993, p. 68 and n. 64.


\(^9\) See Hunger 1978, I, pp. 132-145, on "Epitaphioi und Monodien" with numerous examples of the genre. On the monodies by Bessarion, see below.
grief and pity at the death of a young person. In practice, however, it is mainly distinguished from the two other kinds of funeral speeches, the παραμυθητικὸς (R&W 413, 5-414, 30) and the έπιτάφιος (R&W 418, 5-422, 4), on account of its brevity, and is employed to express grief at tragic events of any sort. An early example of this is Libanius’ monody (or. 61) on the destruction of Nicomedia by an earthquake in 358, whereas the monodies on the fall of Constantinople conclude the long Byzantine tradition.

The appearance in Italy of a translation of Menander Rhetor's chapter on the monody obviously reflects the generally increasing importation of Greek manuscript texts from Byzantium in the beginning of the 15th century. Considering the popularity of the monody in Byzantium, it is most probable, however, that Menander Rhetor's prescriptions on this genre were particularly picked out of the epideictic corpus with an eye to its applicability in the Latin West.

The monody in fact made its way into Renaissance literature during the 15th century, and the Latin translation undoubtedly played a role in this process. The range of its readership was probably limited, however, as was the number of humanists able to read the Greek text of Menander Rhetor's treatises that was copied in a number of manuscripts in the 15th and early 16th centuries. Yet, by reading the Greek theory

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10 τι τοῖνυν ἡ μονωθία βούλεται; θρηνεῖν καὶ κατοικτίζεσθαι. (R&W 434, 18-19). εὐθυλον δὲ ὡς αἱ μονωθίαι εἰσώθασιν ἐπὶ νεωτέροις λέγοντα, αλλ’ οὐκ ἐπὶ γεγορικόν. (R&W 436, 21-23).
11 ἔστω δὲ μὴ πέρα τῶν ἑκατῶν πεντῆκοντα ἐπών ὁ λόγος διὰ τὰ μὴ ἀνέξεσθαι τοὺς πενθοῦντας μακρὰς σχολῆς μηδὲ λόγων μήκους ἐν συμφοραῖς καὶ ἀκαρίαις. (R&W 437, 1-4)
12 On the genre and on the genre term, see Soffel 1974, esp. pp. 155-157; and Hadzis 1964, who should, however, be read with caution; curiously enough, Hadzis does not even mention Menander Rhetor.
14 A list of these later manuscripts will be provided in connection with my forthcoming article on Menander Rhetor for the Catalogus Translationum et Commentariorum.
and the Greek exempla, by translating the texts into Latin and imitating them in their own writings, it was this very circle of humanists that transmitted the knowledge of the epideictic subgenres to a wider circle.

For it should not be forgotten that epideictics was to a great extent learnt by way of imitation, both of the theory and of earlier specimens of the various genres. The Italian humanist Niccolò Perotti (1429-1480) offers an example of this, and at the same time sheds light upon the introduction of the monody in the Italian Renaissance.¹⁵

Interestingly enough, there is reason to believe that Perotti was not familiar with the practice of the genre until, most likely at the end of 1470 or the beginning of 1471,¹⁶ he undertook to make a Latin translation of one of Cardinal Bessarion's early writings: the monody on the death of the young Emperor Manuel II Palaeologus (1391-1425).¹⁷ The reading of Bessarion's monody apparently drew Perotti's attention to the monodies by Aristides (or. 18, on the earthquake that destroyed Smyrna) and Libanius (or. 17, on the death of the Emperor Julian). Perotti subsequently translated these early Greek monodies into Latin and published them in an autograph manuscript, along with his Latin version of the monody by Bessarion, and a monody that he had written himself on the death of his brother Severus.¹⁸

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¹⁵ On the life and work of Perotti, see, e.g., Mercati 1925; and various articles in RPL 4 (1981) ff.
¹⁶ The translation was published by Perotti sometime between January and July 1471, see n. 19 below. In the dedicatory letter, Perotti maintains that he spent only four days on translating the monodies, cf. Mercati 1925, p. 155, and n. 19 below.
¹⁷ Bessarion's monody is preserved in the autograph ms., Cod. Marc. Gr. 533 (= 788) that also contains other of Bessarion's monodies and funeral poems. On the monody on Manuel II, the manuscript, and the modern edition of the Greek text, see Ronchey 1994, pp. 47-50. — On Perotti's translation of the monody as part of a project towards a "Bessarion Latinus", see Monfasianni 1981, esp. p. 175: "Then, from mid-April 1469 [...] to February 1471, [...] Perotti embarked on a grand project: in those two years he set out to transfer almost all of Bessarion's Greek œuvres into Latin."
¹⁸ On this autograph manuscript, Vat. lat. 6835, and on the other copies of the text, see Mercati 1925, pp. 70-74 and 151; and Marucchi 1985, p. 120, who, however, generally
The manuscript edition of the monodies is dedicated to Pietro Foscari, *apostolicae sedis protonotarius*, and the dedicatory letter presents interesting information on the knowledge of the genre in the second half of the 15th century. First of all Perotti defines the monody as a Greek version of the Latin *nenia*, and a genre that was first employed by Aristides and Libanius. Furthermore, Perotti maintains that, as far as he knows, the genre had not yet been employed by any Latin author. Apparently, it was only after having read Bessarion’s monody that Perotti got to study the monodies of the two Greek authors — which, in fact, he compared unfavourably to Bessarion’s. While refusing to be recognised on a par with Aristides, Perotti nevertheless claims to be the first to use the genre among the Latin writers, and presents his own monody as an *exemplum* to his contemporaries.

The dedicatory letter is concentrated on epideictic practice and on the importance of the *exemplum* in the tradition and reception of the

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19 The dedicatory letter is edited in Mercati 1925, pp. 151-155. Mercati dated the letter to 1472, op.cit., pp. 70-72), but Monfasani 1981, pp. 176-177, convincingly argues that it was written between January and July 1471.


21 *Apud Latinos vero nullus adhuc, quod in meam notitiam venerit, usus est*, ibid. In fact, among the many Italian *orationes funebres* from 1274-1534, listed in McManamon 1989, pp. 249-292, the only monody is Perotti’s on his brother. However, several other monodies, later than Perotti’s, are registered in P. O. Kristeller’s *Iter Italicum*.


23 *Nos vero, ut non modo verbis nostros homines ad hoc honestissimum munus hortemur sed etiam exemplo excitemus, nostram quoque monodiam post alias omnes addidimus, quam paulo ante in Severi fratri acerbissimo funere infoelices meditati sumus. Hoc autem nemo me arroganter fecisse existimet, ut instar Aristidis primus ex Latinis in hoc dicendi genere et quasi dux essem, sed ut alios in viam ponerem et - quod in proverbio est - digito fontem demonstrarem*, op.cit., p. 155.
monody. As regards the theory of the genre, the closest Perotti comes is to define the monody as a counterpart to the Latin nenia. This definition is also found in Perotti's major work, the *Cornu copiae*. Here, however, taking Horace as his authority, Perotti ascribes the invention of the monody to the Greek poet Simonides, thus dating the first use of the genre several centuries before the works of Aristides and Libanius.  

Neither the description in the dedicatory letter, nor the one in the *Cornu copiae*, is based on the prescriptions by Menander Rhetor.

As far as we know, the chapter on the monody was the only part of Menander Rhetor's treatises that was translated from Greek until well into the 16th century. At this point, in 1553, Luigi Leompari published the Neapolitan Andrea Londano's Italian translation of the prescriptions on the "imperial speech", the βασιλικὸς λόγος (R&W 368-372,13).

The translation was printed in Padua or Venice and explicitly intended to provide material for the encomiastic speeches on the appointment of the new Doge in Venice.

Only five years later, in 1558, and likewise in Venice, there appeared a Latin translation of the whole of Menander Rhetor's work, made by the Venetian Natale Conti (1520-1582) who had previously, in  

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24 Perotti's definition in the *Cornu copiae* is an autograph addition in the Urb. lat. 301. The passage is edited by Harsting in Perotti 1995, p. 61, § 106: [...] monodia lugubris cantus qui fit à præfica in defunctorum funeribus, quasi unius cantus. Nam caeteris flentibus sola praefica canit. Huiusmodi cantus à nostris naenia dicitur. Solebat enim huiusmodi carmen laudandi gratia apud ueteres in defunctorum funeribus cantari ad tibiam. Est autem naenia facticium nomen à similitudine uocis eorum qui quaeruntur et dolent. [...] Naeniam siue monodium primum instituisse dicitur Simonides poeta, ex Cea insula. Horatius [carm. 2,1,37-38]: "Sed relictis musa procax locis Ceae retractes Munera Naeniae." See also Mercati 1925, p. 154, n. 2, with reference to this passage in the Aldine 1513 edition of the *Cornu copiae*, col. 691, and to another, brief, passage, ibid., col. 1007, where the monody is paralleled to the epicedium and again compared to the Latin nenia.

25 On Londano (fl. in the 16th century) and on this translation, see Harsting 1992, pp. 143-148 and 152-153. Unlike the Latin translations, the Italian translation is based on the third branch of the manuscript tradition, cf. art.cit., pp. 145-146.

1550, translated the progymnasmata of Hermogenes and Aphthonius.\textsuperscript{27} The 1558 translation, however, contributed to the knowledge of "that part of eloquence which deals with praise and vituperation of individual feats", and which "has largely come to prevail not just in historical writing, but also in other parts of literature," as Conti writes in the dedicatory letter to Francesco Gonzaga. The translation of Menander Rhetor's prescriptions is, in other words, supposed to appeal to a general interest in epideictics, and Conti explains the importance of the work by the fact that "no one ever wrote more elaborately or copiously on that matter than Menander."\textsuperscript{28}

Natale Conti's translation of Menander Rhetor's treatises was probably based on the editio princeps of the Greek text, which was printed by Aldus Manutius in Venice, in 1508, as part of the first volume of the Rhetores Graeci.\textsuperscript{29} In fact, Conti's translation includes all of Menander Rhetor's text except the chapters on the κατευναστικός and the προσφωνιτικός, which are also missing in the Aldine edition.\textsuperscript{30} This also indicates that the translation, like the edition, follows the text transmitted in the first branch of the manuscript tradition.\textsuperscript{31} On the frontispiece the book is presented as the first Latin translation of the text: "Menandri [...] libri duo [...] nunc primum è Graeco in Latinum ad


\textsuperscript{28} The Latin letter is edited with translation in Harsting 1992, p. 155.

\textsuperscript{29} Conti's translations of Hermogenes' and Aphthonius' progymnasmata, see n. 27 above, were probably also based on Aldus' Rhetores Graeci 1508-1509.

\textsuperscript{30} See the transcribed table of contents in section 2.2., below in this article. Russell and Wilson 1981, p. xlv, erroneously do not list all of the chapters contained in the Aldine, some of which were printed without a heading, see Harsting 1992, p. 145 and n. 30.

\textsuperscript{31} Cf. Russell and Wilson 1981, p. xlv, for the table of contents of the main representative of this branch, P = ms. Par. gr. 1741. For a further discussion of Conti's Greek source, see Harsting 1992, p. 149.
omnium utilitatem translati." In fact, the translation includes both of the previously translated chapters on the monody and on the imperial speech. It is difficult, however, to determine whether Conti knew or made use of the earlier Latin translation of the chapter on the monody: the identical formulations are relatively few and most of them could easily be dismissed as obvious choices in Latin.32 In any event, Conti's is the first attempt at a complete translation of Menander Rhetor's treatises into Latin, and thus the first endeavour to make the prescriptions on both the monody and the various other epideictic genres accessible to a large readership.

The following edition of the earliest translation of Menander Rhetor's chapter on the monody is based on ms. Ross. 442 (IX, 32), 58r-59v, in the Biblioteca Apostolica Vaticana (13th September 1423), here called V,33 and on the ms. C 61, 122r-123v, in the Biblioteca Comunale Augusta in Perugia (15th-16th century), here called P.34 The variant

32 Some examples are: non praetersimus (V-P, 1, 4; Conti, l. 2-3) for οὐ παραλέλοιπε (R&W 434,12); Quid igitur funebris sermo uult (V-P, l. 8) and Quid igitur uult monodia (Conti, l. 7) for τι τοῖνυν ἡ μονοδία βούλεται (R&W 434,18); commiscere (V-P, 1, 10) and commista (Conti, l. 9) for παραμληγνυντα (R&W 434,20-21); non ad felix theatrum conuenenterunt (V-P, 1, 33; Conti, l. 34) for συνεκαλεθασιν οὐκ εἰς θέατρον εὔδαμον (R&W 435,22-23); non amplius, sed omnia conciderunt (V-P, 1, 55-56) and non amplius conolutiones, sed omnia conciderunt (Conti, l. 56) for οὐκέτι ἥλικες. ἀλλὰ συμπεπτυκότα πάντα (R&W 436,20-21); qui cum ab inuicem separatur patienter tolerant, uoce sola significant conquestum (V-P, 60-61) and quaec uiicissim separari tolerant, at uoce ipsa se conqueri significant (Conti, l. 62-63) for διέχεται χαρισμένα ἀλλήλων. ἀλλ᾽ ἐπιστηματεῖ τῇ φωνῇ διαρχέμενα (R&W 436,28-29).
— Notice, however: Oratio autem funebris non excedat ultra CL versus, V-P, l. 64, where Conti, l. 66-67, has: Sit autem oratio non plurium quam centum et quadraginta carminum. R&W 437,1-2, have the reading ἐστω δὲ μὴ πέρα τῶν ἐκατὸν πεντήκοντά ἐπῶν ὁ λόγος, and give no comments ad locum.

33 On this manuscript see Harsting 1992, p. 140; cf. also Pellegrin 1982, p. 441 (where the Fondo Rossiano is described by J. Fohlen, C. Jeudy, and Y.-F. Riou). The manuscript is now also included in Kristeller 1992, p. 393, that supplements id. 1967, pp. 465-472, on the Fondo Rossiano.
readings are few, but in order to give an impression of the original manuscripts, I have also noted the characteristic orthographica in the 
*apparatus criticus*. In fact, the misspellings as well as the grammatical and orthographic "grecisms", typical of the *conversio ad verbum*, are more pronounced in the Vatican than in the Perugia manuscript.\(^{35}\) This suggests that the less polished Vatican copy is closest to the original translation.\(^ {36}\) In addition to the edition of the translation, I have included the copyist's colophon to the Vatican copy (text 1.1.) and Aurelius Romanus' postscript to the Perugia copy (text 1.2.).\(^ {37}\)

Natale Conti's Latin translation of Menander Rhetor's Greek text — as well as the frontispiece of the book and the table of contents — are all transcribed from the printed 1558 edition, pp. 61v-63r. I have used a copy in the Bibliothèque Nationale in Paris.\(^ {38}\)

The orthography of the manuscript text has been normalised according to the standards of this journal; apart from the correction of a few obvious errors, the transcription of the frontispiece (text 2.1.), the table of contents (text 2.2.), and the very translation by Natale Conti (text 2.3.) respect the orthography of the printed 1558 edition.

\(^{35}\) E.g., *in futuro* in V, is corrected to *in futurum* in P. The transliterations *orphanus* from the Greek δραφανός (Latin = *pupillus*, see Conti's translation), and *apostrophe* from ἀπόστροφι (Conti has *conversione*), found in both mss., are also indicative of a *conversio ad verbum*. On this type of translation, see Sbadinì 1922, pp. 22-23.

\(^ {36}\) See Harsting 1992, p. 142.

\(^ {37}\) These texts are translated into English in Harsting 1992, pp. 151-152.

\(^ {38}\) The book is preserved in a limited number of copies, and only in European libraries. I have seen the two copies in the BN in Paris and the copy in the Vatican Library.
1. THE EARLIEST TRANSLATION

[V 58r] [P 122r] Ex Menandro Rhetore in secundo diuisionis demonstratiui\textsuperscript{39} generis capite de oratione funebri\textsuperscript{40} caput xiii. Homerus diuinus poeta et alia nos docuit ueluti et spetiem orationis funebres non praetermisit. Nam Andromachae Priamoque et Hecubae sermones funebres imposuit unicuique personae proprios tanquam docere nos uolens et horum expertes non esse. Oportet igitur a poeta sumere\textsuperscript{41} uolentes principia prius facere ut speculationem earum rerum intelligant quae poeta tradidit. Quid igitur funebris sermo\textsuperscript{42} uult? Flere et misereri, quamuis\textsuperscript{43} et mortuus affinis non sit, illius obitum tamen deflere, laudes lamentis commiscere, conquestus assidue manifestos reddere, ne oratio ipsa simpliciter sit circa laudes, sed ut laus ipsa sit ex causa conquestus. [122r] Si uero affinis sit nihilominus et qui orationem habebit etiam miserebitur, uel quia orphans\textsuperscript{44} relictus est, uel quia patre optimo priuatus, sicque patris et propriam destitutionem conqueretur. Si autem praefectus fuisset ciuitati ille qui diem obiit, dicendum est aliquid et de ipsa ciuitate et huiusmodi laudationem ad materiam deducere, puta quod ciuitas splendidia erat et qui eam aedificauit et rexit nunc defecit: "Cui erit cura ciuitatis? Quis eam tuebitur quemadmodum ille?" Quod si iuuuenis erat qui mortuus est, ab aetate luctum mouebis, a natura quod ingeniouso, quod magnam spem de se exhibuit, et a futuris orationem terminare, puta quod [58v] ipse paulo post oculus ciuitatis futurus erat; a ciuitate quoniam ciuitas gloriosa ac clara esset cum ipsum haberetaedilem curulem oratorem et certamina disponentem, et ubique in toto

\textsuperscript{39} demostratiui V: DEMONSTRATIVI P
\textsuperscript{40} FVNERI P: B add. s.l. P
\textsuperscript{41} summere P
\textsuperscript{42} sermo funebris P
\textsuperscript{43} quamu\textsuperscript{i}us V
\textsuperscript{44} See n. 35 above.

⁴⁵ foelix V
⁴⁶ adoloscentes V
⁴⁷ See n. 35 above.
⁴⁸ ad thesaurum add hic thesaurus et dicitur hoc thesaurum in mg. sin. V
⁴⁹ in futuro V: in futurum P
describes, ciu<\textless;i\textgreater;um\textsuperscript{50} conuentus postmodum referre: "Utinam duceretur ad thalamum\textsuperscript{51}, utinam ad secessum a quo redire posset, utinam ad audiendam huius orationem omnes conuenissemus." Postea uero corporis uenustatatem describes, qualis erat, qualem perdidit pulchritudinem, qualem genarum decorem, qualis lingua contracta est, qualis lanugo languescit, quales insignes comae, acies oculorum non amplius uidebunt, pupullae iam dormiunt, superciliorum grauitas non amplius, sed omnia ceciderunt\textsuperscript{52}. Clarum autem est orationes funebres ad iuuenes dici consueuisse, non autem ad senes et decrepitos. Non ne superfluum est et inane huiusmodi senes oratione deflere? Oratio etiam funebris uxoris a uiro suo dicetur, quod animalium inrationabilium memor erit, puta bos, equus, cygnus, hirundo qui cum ab inuicem separatur patienter tolerant\textsuperscript{53}, uoce sola significant conquestum. Cygnus enim ad Zephirum uolans pro socio lachrimas\textsuperscript{54} fundit, hirundo conqueritur et [123v] harmoniam\textsuperscript{55} ad luctum conuertit, saepenumero et in arboribus\textsuperscript{56} stans luget. Oratio autem funebris non excedat ultra CL uersus, quandoquidem in luctu existentes longa ocia sufferre non ualent\textsuperscript{57} neque sermonum proximitatem in calamitatibus. Sermo autem [59v] funebris sit humili stilo. Finis\textsuperscript{58}.

\textsuperscript{50} Ciuum V: Ciuum P
\textsuperscript{51} talamum V: Thalamum P
\textsuperscript{52} cecider-t ? V: ceciderunt P
\textsuperscript{53} tollerant V: tolerant P
\textsuperscript{54} lachrimas V: lachrymas p.c. P
\textsuperscript{55} armoniam V: harmoniam P
\textsuperscript{56} harboribus V: arboribus P
\textsuperscript{57} existentes ... ualent V: existens ... ualet P
\textsuperscript{58} om. P
1.1. Colophon to the Vatican copy

[59v] Particulam suprascriptam ex Vrbe missam transcripsi ego Ditaiutus de Vitaliis Auximas inter iure consultos minimus anno a natiuitate Saluatoris Mcccc, xxiii Idibus Septembris.

1.2. Postscript to the Perugia copy

Aurelius tuus Romanus
2. NATALE CONTI'S TRANSLATION FROM 1558

2.1. Frontispiece

[1r] MENANDRI ACVTISSIMI AC SAPIENTISS. RHETORIS de genere Demonstratiuo LIBRI DVO.
A NATALE DE COMITIBVS VEneto nunc primum ê Græco in Latinum ad omnium utilitatem translati, & multis in locis partim erroribus purgati, partim ubi fuerant corrupti, in integrum restituti.
Cum gratia, & Priuilegio.
VENETIIS Apud Petrum Bosellum 1558.

2.2. Table of contents

[6r] QVAE A MENANDRO CONSCRIbuntur in capita diuisa.
Ex libro primo.
Laudationum diuisio Cap. 1.
De hymnis in Deos Cap. 2.
De uocantibus hymnis Cap. 3.
De hymnis dimmitentibus Cap. 4.
De naturalibus Cap. 5.
De fabulosis Cap. 6.
De genealogicis Cap. 7.
De fictis Cap. 8.
De deprecantibus & precantibus Cap. 9.
Quo pacto regio sit laudanda Cap. 10.
Quomodo laudantur urbes Cap. 11.
Quomodo portus sint laudandi Cap. 12.
Quomodo sinus laudandi Cap. 13.
Quomodo arx laudanda Cap. 14.
Quomodo à genere urbs laudanda Cap. 15.
Quomodo à studiis urbes laudentur Cap. 16.
Differentia laudis & encomii Cap. 17.
A quot rebus Deus laudandus Cap. 18.

Ex lib. secundo.
De regum laudibus Cap. 1.
De rebus gestis Cap. 2.
Diuisio regiæ orationis Cap. 3.
[6v] De lalia, quod genus est ad delectandos auditores
    comparatum Cap. 4.
De lalia præmittente Cap. 5.
De epithalamiis Cap. 6.
De genethliaca oratione Cap. 7.
De oratione consolatoria Cap. 8.
De oratione funebri Cap. 9.
De coronaria Cap. 10.
De oratione legationis Cap. 11.
De aduocante oratione Cap. 12.
De adiungente Cap. 13.
De monodia seu lamentatione funebri Cap. 14.
De proœmio Cap. 15.
2.3 Natale Conti's translation of the chapter on the monody

[61v] De monodia, siue lamentatione funebri. Ca. XIII.
Dluinus poeta Homerus cum in alijs nos erudijt, tum Monodiæ genus non
prætermisit: quippe qui apud Andromachen & Priamum, & Hecubam
singulis personis monodiæ orationes conuenientes accomodauerit:
tanquam uellet nos docere ne harum prorsus essemus ignari. Opus est
igitur ubi facultates has à poeta ceperimus, ipsas theorema cognoscentes
efficere, ex quibus concessit poeta. Quid igitur uult monodia? lamentari,
& implorare mise= [62r] ricordiam. Atque nisi coniunctus mortuus
extiterit, ipsum solum conqueri defunctum par est, ubi commista fuerint
lamentationibus encomia, atque lamentationem exprimere, ne absolute sit
encomium; uerum ut encomium querimoniarum causa sit opportuna.
Quod si fuerit coniunctus nihilominus mereri misericordiam studebit ipse
qui dicit, uel quia pupillus⁵⁹ relictus est, uel quòd optimo patre sit
priuatus, atque se desertum queretur. Sin præfectus extiterit ciuitatis qui
ex hac uita migravit, conaberis & de ipsa ciuitate uerba facere, atque
huius encomium iuxta causam: quòd illustris quidem ciuitas, at is
concidit qui ipsam concitauit; num aliquis curabit hoc pacto? Quis
quemadmodum ille seruabit? si iuuenem esse contigerit, eum qui
mortuus est, lamentationem ab ætate concitabis, ab ingenio, quòd erat
optimo ingenio, quòd magnam spem concitauerit, & à contingentibus
explens*⁶⁰ quòd ipse oculus breui tempore erat futurus, cœnacula ab ijs
quæ circa urbem. Quòd ciuitas erat insignis, si habuisset præfectum, si
concionantem, si edentem spectabula. Hæc ipsa ubique ex tractatu
facienda sunt semper querimoniarum causæ opportunæ. Opus est igitur

⁵⁹ See n. 35 above.
⁶⁰ The asterisk in Conti’s translation marks an incomprehensible passage in the Greek
manuscripts that belong to the first branch of the tradition, see also R&W 435.4 (p. 202,
with apparatus criticus) on this "locus nondum expeditus".
in his orationibus semper erga dæmones atque iniquam parcam, quæ
legem iniquam tulerit, miserabiliter queri. Tum erit ab instante
sumendum; ut rapuerunt enim; ut contra mortuum tulerunt. Verum ne
hæc similia plura dicamus, hac arte simpliciter uti conueniet,
orationemque in causas huiusmodi disperties. Diuides monodiam in tria
tempora, in [62v] præsens statim ac primum: est enim oratio quæ magis
concitetur, uel ab ijs quæ ad aspectum attinent, uel à contingentibus
præsentibus misericordiam aucupantur ob ætatem, uel siquis mortis
modum explicauerit, si ex diurna ægritudine obijt, uel si præceps fuit
mors: ex præsentium conuentu, quòd non ad felix theatrum conuenerunt.

Mox a præterito tempore, qualis erat inter iuuenes cum esset iuuenis:
qualis inter uiros cum esset uir, quam facilis, quam comis, quam in
sermonibus decorus, quam inter adolescentes & coætaneos hilaris, &
grauis, qualis in gymnasiis. Ex futuro, quam de illo spem genus
concitauerat: tum conversione61 uteris, ò splendidum genus, & ad hanc
usque horam perbeatum: ornaboris auro, felicitate, ac celebri nobilitate,
nunc omnia qui obijt simul confudit & deuastuit. Quam supellectilem
talem possides? qualem perdidit? conquerere igitur cum patre, & matre;
atque misericordiam augebis, qua spe frustrati sint. Tum denuo de
ciuitate tibi est dicendum, qualis in illam extitisset, qualem se ipsum ad
honorum gloriam præbuisset, qualemque præbuerit. Atque si unus sit ex
iis qui reip. gubernaculis incumbunt, multa de eo præteriti temporis
commemorabris. Sin ex ijs qui sint ad remp. accessuri, hæc de futuro
tempore dices, semperque ad personas pertinetia ad ipsa tempora
accommodabis. Describes post tria tempora funeris pompad, ciuitatisque
congressum, siue in thalamum erat comitandus, siue erat mox peregrè
profecturus; postea orationem de illo audituri con= [63r] uenimus.
Deinde conformabis corporis formam, cuiusmodi erat, ut abiecit ruborem

61 See n. 35 above.
ex genis præclarum ornamentum, quemadmodum contracta est lingua, qualis lanugo labefactata uideatur, ueluti capillorum cincini non amplius erunt conspicui, oculorum conversiones ac pupillæ dormiunt, ciliorum convoluciones non amplius convoluciones, sed omnia conciderunt. Manifestum est autem quod pro iunioribus dici monodiæ consueuerunt, ac non etiam pro senibus. De senioribus enim conqueri in monodia, quo pacto non sit & fatuum, & superuacaneum? fieri posset & pro uiro uxorem dicente monodia, atque ea ratione carentium animalium mentionem continet, tanquam non sint rationis expertia, uelut est Bos, aut equus, aut cygnus, aut hirundo, quæ uicissim separari tolerant, at uoce ipsa se conqueri significant. Vt cygnus alam ad Zephyrum extendens conqueritur ob casum familiaritate coniuncti: hirundo lamentatur musicamque sæpius in querimoniijs convvertit, considensque super ramis arborum lamentatur. Sit autem oratio non plurium quam centum et quadraginta carminum, quandoquidem iij qui dolent non longum perferunt oicium, neque longitudinem orationum inter calamitates ac in tempestuum tempus patiuntur. At semper remissa est monodia.
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