

THE MAP AND THE TERRITORY



- a digital stylistic index to the funeral oration for Pietro Riario by Nicholas, bishop of Modruš (1474)

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I present a stylistic exploration of the Oratio in funere Petri cardinalis S. Sixti by Nicholas, bishop of Modruš, held and printed in Rome in 1474 (and printed six more times until 1484). The digital text of the oration was divided into stylistically notable segments from which a digital index was compiled, to be explored sequentially, reordered, and analyzed quantitatively. In that way, a running stylistic commentary provides a description of the most frequent stylistic features (devices of ordering and repetition, of creating tension through word order and imagery), of especially expressive passages, and of recurring configurations.

```
110 <phr ana="#incrementum">
111   <phr ana="#hyperbaton">
112     illud ego prius consolationis genus
113   </phr>
114   ita prorsus in omne tempus perdidi ut
115 <phr ana="#hyperbaton">
116   magis ipse solacio egeam
117 </phr>
118   quam ut illud cuique
119 <phr ana="#parallelismus #bimembre #anaphora">
120     uel praestare possim uel polliceri
121   </phr>
122 </phr>
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Figure 1: An excerpt of the TEI XML file with the clean text of the Oratio in funere Petri segmented into stylistically notable sections (phr elements), holding annotations in @ana attributes. Note the nesting of three phr elements in the first segment (marked incrementum) and a combination of three annotations in the last phr segment. The number sign (#) signals that annotation is described elsewhere. Simplified and indented for clarity. Opened in oXygen XML Editor.

1. The Oratio in funere Petri cardinalis Sancti Sixti

On January 18, 1474, in the basilica of Santi Apostoli in Rome, a funeral oration for a cardinal was held. The deceased was Pietro Riario, cardinal of San Sisto. Born in 1445 and twenty-nine years old at the time of death, he was the powerful and notorious nephew of Pope Sixtus IV (Francesco della Rovere, pope 1471–1484). The difficult task of presenting Riario’s life and achievements in a favorable way fell to Nicholas, bishop of Modruš (he was one of the Illyrians in Rome, born at the eastern coast of the Adriatic, in the city of Kotor, today in Montenegro),¹ probably as a member of Riario’s household and author of a treatise *De consolatione*. Nicholas must have performed the task well; his oration was printed shortly afterwards, as *Oratio in funere Petri cardinalis Sancti Sixti* (Romae: in domo Antonii et Raphaelis de Vulterris, 1474; ISTC in00048800), to be reprinted six more times in the next decade and copied in at least six manuscripts.² The funeral oration for Riario is traditionally considered the first printed book by an author of Croatian origin.

After a sophisticated exordium built around the notions of the duty of the orator, the grief of the speaker and the audience, and a lament for the deceased, Nicholas tells the brief story of Riario’s life roughly chronologically, highlighting all the time Riario’s virtues: his *pietas*, *magnitudo animi*, *munificentia*, *prudentia*, *modestia*, *iustitia*.³ The oration outlines Riario’s background, childhood, education and arrival in Rome, to present then his activity as cardinal and paragon of *divinitas* (prophetic gift), *munificentia*, *perseverantia*, *clementia*, *sinceritas*. Riario’s vast household (500 people, about one percent of the population of Rome under Sixtus IV) is described, and the cardinal is defended against the charges of corruption and simony. The defense prompts an excursus, a passionate, biblically styled attack on Riario’s envious disparagers. Then the oration praises Riario’s politics, attesting his *prudentia*, *moderatio*, *iustitia*, his devotion to the pope

¹ Nicholas seems to have belonged to Majin family, which enjoyed a citizen (non-noble) status in Kotor, Špoljarić 2014.

² Three editions appeared many years after the funeral, around 1482, when the author himself was already dead (Nicholas died before May 29, 1480); Jovanović 2018; Cook & De Silva 2018.

³ Cook & De Silva 2018, 104 note that “the theological virtues of faith, hope, and charity”, as well as “the cardinal virtues of classical antiquity” actually find little place in the oration: “Riario is hailed for *iustitia* (justice) only twice, and never for *temperantia* and *fortitudo* (temperance and fortitude) (...) Only wisdom is frequently attributed to him, and it is invariably *prudentia* (...) and never *sapientia* (...) Nikolaus emphasises his subject’s *munificentia*, *liberalitas*, and *beneficentia* (...) as well as his cultivation of friendship, *amicitia*. Above all, the oration returns repeatedly to the theme of *cura*, a term better translated as ‘responsibility’ (...)”

and care for various church buildings as proofs of *pietas*. There follows a description of Riario's courage and patience in sickness, his Last Rites, the last speech to the members of his household, and death. The peroration consists of another brief praise of the deceased and consolation for the audience.

I have prepared a first modern edition of *Oratio in funere Petri* (Modrusiensis 2005, as part of the digital collection *Croatiae auctores Latini*) and Cook and De Silva published an English translation (Cook & De Silva 2018); currently I am preparing a digital scholarly edition of Nicholas' oration. Beside a full collation of witnesses and a lexical and grammatical commentary, the edition includes a running commentary on style of the *Oratio*. It takes the form of a set of annotations (currently at the level of phrases) from which a stylistic index is obtained, to serve as a kind of map to the territory of Nicholas' oration.⁴ Here I will provide an introduction to that index, explain its methodology and the technology used, and demonstrate some analytical approaches the index enables. It will be shown that the index makes possible a comprehensive description of style of the *Oratio in funere Petri*; it also shows which stylistic features are present in a successful Renaissance Latin oration (stylistic competence must have been at least prerequisite for the success of Nicholas' rhetoric).⁵

2. The edition and its stylistic annotations

Based on a collation of all extant witnesses of the *Oratio in funere Petri* (each witness, its variants and their typology are also documented in another section of the digital edition), I have prepared a 'clean text' presenting a readable synthesis of the text tradition. The final text and all transcriptions of witnesses

⁴ Cook & De Silva 2018: 106 assess the style of the *Oratio* thus: "while it is hardly brilliant or inspired, [it] is fairly competent, and therefore a reasonably representative example of late-Quattrocento oratory. Nikolaus' classicizing diction (...) exemplifies the anachronistic Latinity made fashionable by humanists. If his prose lacks the casual elegance and clear forward momentum (...) he still succeeds in capturing the characteristic feeling of humanist Latin on a sentence-by-sentence basis. Nikolaus organizes his various clauses effectively, sometimes with reasonable sophistication. (...) he commands the copia, the treasury of words and idioms, considered essential to the Renaissance orator."

⁵ Recently Luka Špoljarić published an important testimony on the perceived quality of the oration from a witness of Nicholas' performance. Leonello Chiericati, bishop of Rab (on the eponymous island in Croatia) and *familiaris* of cardinal Marco Barbo, wrote in a letter to his patron: "Quantum ad d. S. Syxti attinet, hodie celebrate sunt eius exequie in ecclesia S. Apostolorum magnificentissimo apparatu: missam cantavit reverendissimus dominus Mediolanensis, orationem haud admodum contemnendam habuit episcopus Modrusiensis. Concursus omnis hominum generis, aetatis et sexus is fuit quales non facile quisquam in morte pontificum meminit." Špoljarić 2022 (in print), citing MS Vat. lat. 5641, fol. 29r.

were encoded using the TEI XML schema.⁶ For this study, I added annotations of stylistic devices to a version of the clean text file, dividing its sentences into phrases.⁷ These phrases are units which I, as editor and reader, found stylistically noticeable. The boundaries of the units follow the *per cola et commata* system of ancient rhetoricians, a subdivision of sentence into clauses and phrases, grammatical constructions which can acquire the rhetorical weight of clauses.⁸ Each phrase is annotated by one or more words which serve as a local, project-specific controlled vocabulary.⁹

I allowed stylistic terminology for the *Oratio* to develop inductively, as a result of (repeated) reading and annotating; at the same time, to ensure comprehensibility, wherever possible I have used terms described in Lausberg's *Handbuch der literarischen Rhetorik* (Lausberg 1960). Lausberg's categories were not always sufficient. For example, my observations led to a distinction between the category *bimembre*, pairs of shorter units which are parts of clause, and the category *dicolon*, pairs of clauses.¹⁰ This distinction is not made by Lausberg and his sources – for them

⁶ For an overview of TEI XML in literary studies, see Cummings 2013. To ensure long-term preservation and reproducibility, this paper is accompanied by a version-controlled repository containing the encoded file of the *Oratio*, code used to perform analyses discussed here, and documentation: Jovanović 2022. “Reproducibility is obtaining consistent results using the same input data; computational steps, methods, and code; and conditions of analysis,” National Academies of Sciences, Engineering, and Medicine et al. 2019. The preservation system used is Zenodo; European Organization For Nuclear Research and OpenAIRE 2013. For the TEI XML, see TEI Consortium, eds. 2021.

⁷ In my edition of the *Oratio*, the main body of the text was segmented into paragraphs (*p*); they were further divided into sentences (*s*), and each sentence was tokenized into words (*w*) and interpunction (*pc*). Words followed by enclitics, such as *uirtutumque*, were tokenized as one *w* structure with two nested *w* elements (for an explanation of nesting in XML, see below). According to the TEI XML P5 scheme, the element *phr* “(phrase) represents a grammatical phrase”; it belongs to the TEI group of Linguistic Segment Categories. I used that element for subdividing sentences into stylistic units. The attribute *ana* “(analysis) indicates one or more elements containing interpretations of the element on which the *ana* attribute appears”; TEI Consortium, eds. 2021. I used the attribute to hold stylistic annotations.

⁸ For cola and commata as modern interpretative devices, see Habinek 1985 and Harrison 2007.

⁹ In library and information science “a controlled vocabulary is an established list of standardized terminology for use in indexing and retrieval of information;” it “ensures that a subject will be described using the same preferred term each time it is indexed”, Government of Canada 2004.

¹⁰ Segments marked as *bimembre* often contain accumulation of synonyms (Synonymenhäufung, Leumann 1965 § 37). E. g. “luctum ac maerorem”; “uel a parentibus uel a patria ipsius”; “toto in orbe extremisque terrarum finibus”; “aut liberalium artium aut sacrarum litterarum”; “pro quibus laboribus et pro tam diligenti nauata opera”. A certain consistence in my annotating process is proven by the observation that segments marked with *dicolon* never occur as children of segments marked with *bimembre*.

both are cases of *isocolon* – and an interpretation could be imagined in which both sets would be marked as realizations of the same stylistic device.

Figure 1 shows an example of encoding in the text, with sentences marked *s*, phrases *phr*, words *w*. The terms which appear as annotations in the example (contents of the *ana* attribute of the element *phr*) are in the annotated file defined and documented as follows (the terms and their descriptions are in Latin, the formulations are mine):

- *incrementum* gradus gradu fortiore superatur (a minore ad maius; cf. Lausberg 1960 § 403)
- *hyperbaton* cf. Lausberg 1960 § 716
- *parallelismus* sive *isocolon*, cf. Lausberg 1960 § 719
- *bimembre* phrasis bimembris, duo commata, id est membra sententiae colis minora continens, cf. Lausberg 1960 § 734
- *anaphora* initium coli sive commatis in initio sequentis membri repetitur, cf. Lausberg 1960 § 629

The stylistic annotation procedure added to the file 566 *phr* segments which enclose 3129 of the total 4128 words in the clean text (the 999 words remaining outside *phr* segments include also the title and the accompanying four epigrams in praise of the oration). The annotated segments are described by 870 stylistic notes, in which 59 different terms occur.

Figure 1 also illustrates two kinds of complex stylistic annotations: *combinations* and *nesting*. In combinations, several terms appear in the same attribute (that is why 566 segments are annotated by 870 notes). *Nesting* is a key XML technical notion which means that elements are contained within other elements ('parents' have 'children' and 'ancestors' have 'descendants').¹¹ In this paper the notion is understood in a limited way; it refers only to *phr* elements contained within other *phr* elements (which means that I do not consider *phr* elements parents or children of different elements, of *w* or *s*, for example).

The segmented and consistently annotated hierarchical structure described above lends itself to two ways of exploring. We can (by reading the annotated file of the *Oratio*) follow the discourse, that is, study the list of stylistic segments as they come in the sequence of the oration, noticing that, for example, the segments shown in Figure 1 start with an *incrementum* which contains two *hyperbata* (and an unannotated phrase between them), and that

¹¹ All elements in an XML file have to be nested; file structure must be a hierarchy beginning with the root element. Among other parameters and rules, the TEI XML guidelines define very strictly which elements can be nested inside which; Burnard 2014, TEI Consortium, eds. 2021.

they end (again after an unannotated phrase) in a combination of parallelism, *bimembre* and *anaphora*. If we keep to the analogy of the stylistic annotation structure with a map, we use the map to ‘travel’ from point A to point B.

Alternatively, we can (by querying the XML database)¹² select and regroup the annotated segments of the *Oratio* – choosing, for example, to extract only the set of segments marked *incrementum* and reorder the set according to number of words, number of nested segments etc. This approach – similar to the use of a map not for navigation, but for getting to know and understand the landscape – helps us understand from which components the stylistic annotation structure of the *Oratio in funere Petri* grew and how the components combined.

Of course, a map is not the territory. The annotations are subjective and not exhaustive. They do not cover all stylistic effects and not everyone would agree with what I have marked and how. Here, also, it helps that the annotated file, accessed and queried through a database, enables me to move easily between the more abstract level of annotations and the concrete level of Latin words which the bishop of Modruš published in Rome in 1474. The back-and-forth tests validity and consistence of annotations; where necessary, I correct the encoding, then recreate the database and rerun queries.

3. A quantitative analysis of stylistic annotations

Initial exploration of stylistic annotations in the edition of the *Oratio in funere Petri* produced the following quantitative results.

In the set of 59 different stylistic terms, those appearing most frequently in annotations have 40 or more occurrences.¹³ There are seven (11.8%) of them:

bimembre, a phrase of two parts, occurring in 104 annotations

metaphora, 85 occurrences

anaphora, 62 occurrences

dicolon, 58 occurrences

hyperbaton, 53 occurrences

alliteratio, 52 occurrences

incrementum, gradual intensifying of qualifications, 40 occurrences

¹² The XML database in which I explored the annotated file was BaseX, where collections are queried by writing XQuery scripts; BaseX GmbH 2022. More about using XQuery to explore XML annotation in linguistic corpora: Rühlemann, Bagoutdinov and O’Donnell 2015.

¹³ See the full list at the URL <https://croala.ffzg.unizg.hr/basex/nm-stil/index-stilisticus>.

If we regard as characteristic the stylistic devices which appear most often, the seven features listed above reveal the *norm* of the *Oratio in funere Petri*. They represent the favoured strategies of the oration as regards *ordering and repetition* at the level of sound and words (*alliteration*, as repetition of shorter units, and *anaphora*, repetition of longer units), of syntactic units (*bimembre*, *dicolon*), of thought (*incrementum*, where repetition is joined with intensifying); and favoured strategies of creating tension through word order (*hyperbaton*)¹⁴ and through imagery (*metaphora*).

Quantitative information allows some comparisons to be made. The *Oratio* strongly prefers the simplest, binary repetition. Tricolon, in the *Oratio* always with increasing members (*tricolon crescens*), is annotated less frequently, in 14 cases; tetracolon is marked just once. While metaphor (*metaphora*, *metaphora-Christiana*) is the most frequently annotated trope, there are 20 occurrences of *litotes*, 14 of *synecdoche*, with eight further specific cases of *synecdoche* where species stands for genus (*synecdoche-specie-genus*, cf. Lausberg 1960 § 556.2). *Metonymia* is marked 12 times, *hyperbole* four times. I did not detect in the text the rest of tropes described by Lausberg – emphasis, antonomasia, irony.¹⁵

At the other end of the quantitative range, there are twelve devices marked only once in the whole oration:

1. *divisio*, subdivision of a notion into kinds (Lausberg 1960 § 393), ID 72690¹⁶
2. *paronomasia*, use of words similar in sound; in the *Oratio*: *qua oratione aut quibus rationibus*, ID 73373
3. *hendiadyoin*, in the *Oratio*: *se caputque suum*, ID 88068

¹⁴ Hyperbaton in clausula may also have been caused by Nicholas's wish to achieve prose rhythm. An initial exploration finds in the *Oratio* a non-random presence of rhythmical patterns *cursus trispondaicus*, *planus*, *velox*, *tardus*, *dispondaicus* and *dispondeus-dactylicus*. The patterns were analyzed with the online tool *Cursus in clausula*; see Spinazzè 2014.

¹⁵ Some of the nine cases of *abstractum pro concreto* marked in the *Oratio* have affective value and enter into Lausberg's category of emphasis (*abstractum pro concreto* in Latin style is discussed by Leumann 1965, § 23; Lausberg does not use the term); other instances are closer to Lausberg's metonymy or periphrasis.

¹⁶ Here and later the ID marks the node identification number in the database of stylistically annotated *Oratio in funere Petri* that is accessible online, URL: <https://croala.ffzg.unizg.hr/basex/nm-stil/terminus/divisio> (the last part of the URL is the stylistic term; it can be replaced with any other from the repertoire of 59 terms, for example, *tricolon-crescens* or *litotes*). Individual nodes can be accessed at URL of type <https://croala.ffzg.unizg.hr/basex/nm-stil/nidificium/72690> – the last part is the node ID number.

4. *apostrophe*, address to a person who is not present or to a personified object,¹⁷ ID 89109
5. *geminatio*, a word is repeated immediately afterwards (Lausberg 1960 § 616), ID 89112
6. *refutatio*, part of argumentation, a claim that the accusations are false (similar to *animi coniectura*, mental disposition in Lausberg 1960 § 154), ID 91770
7. *refutatio-testes*, *refutatio per testes*, a special case of *refutatio*, rejection of a charge by referring to witnesses (Lausberg 1960 § 354), ID 91994
8. *tetracolon*, ID 92184
9. *epistrophe*, repetition of a word at the end of a phrase or clause (*epiphora* in Lausberg 1960 § 631); in the *Oratio* it is part of a quotation from Psalm 26, 8, ID 97209
10. *deminutiva*, diminutive used expressively; in the *Oratio*: *ne unum quidem uasculum*, ID 98184
11. *antitheton bina binis*, a marked kind of antithesis where pairs of notions are opposed (Lausberg 1960 § 787); in the *Oratio*: *in paucis annis maximam aetatem compleuit*¹⁸
12. *distinctio*, change of meaning in repeated occurrence of the word (Lausberg 1960 § 660); in the *Oratio*: *Quicquid superuixisset, doloribus superuixisset et laboribus*, ID 105070

The unique annotations pose an interpretative challenge. Because they are never repeated, they cannot be understood as ‘style’ in the sense of ‘something characteristic of the author’ or ‘a norm of author’s linguistic expression’. And yet, these observations are not mistakes; after reading and examining the passages repeatedly, the impression remains, and my choice of terms still seems justified. So, the unique annotations are not indicative of

¹⁷ In the *Oratio in funere*, both person and object are addressed at the same time in the attack at Riario’s detractors: *Caue, caue tibi, lingua dolosa...*

¹⁸ The antithesis *paucis – maximam* seems modeled on Cicero, cf. Cic. de or. 2, 269 (47) “te paucis annis ad maximas pecunias esse venturum”; Cic. Cat. 14 (50) “his paucis diebus pontifex maximus factus est”. One of the reviewers of this paper, however, pointed out that the antithesis is frequent in humanist Latin, appearing e. g. in Filelfo (*Invectiva in Galeottum Martium*, Keyser 2021, 78: “Non enim bella maxima ac plurima paucis versibus complecti poteramus, satis fuerat meminisse”; Guarino 1915-1919 ep. 620 (*epistola Leonello Estensi*, a. 1433), p. 165: “Eius potestatem poeta maximus paucis verbis exprimens”; A. Traversari, ep. ed. Mercati p. 96: “Intra paucos enim dies et maxime ieiunio dedicatos”, ed. Castelli 1982, p. 53 and Perotti. I am grateful for this observation which opens up another perspective on Nicholas’ *Oratio*.

the style of *Oratio in funere Petri* in general, but they point to something else. They are best understood as circumstantial evidence: something in the content must have made the author reach for stylistic features he does not regularly use.

The hypothesis is supported by the observation that the unique annotations occur in clusters or in proximity to one another. Two examples: first, the unique *geminatio* segment *Caue, caue tibi, lingua dolosa* (ID 89112) is nested into the larger segment marked as *apostrophe* (ID 89109); second, *refutatio* (ID 91770), *refutatio per testes* (ID 91994) and *tetracolon* (ID 92184) appear in two adjacent sentences.¹⁹

An examination of contexts shows that *divisio* and *paronomasia* appear in the rhetorically magnificent exordium; *hendiadyoin*, *apostrophe* and *geminatio* all belong to the passage where Nicholas refutes the allegations of simony made against cardinal Riario; *refutatio*, *refutatio* by referring to witnesses (*refutatio-testes*), and *tetracolon* occur as Riario is defended against further charges of haughtiness and negligence. *Epistrophe* and *deminutiva* are found in the passage on Riario's care for various churches (church buildings). Finally, the *antitheton bina binis* and *distinctio* belong to the peroration.

4. Pleonasmus

Combinations of stylistic annotations, in which several terms appear together as value of the same *ana* attribute, indicate a complex stylistic configuration, with several devices noticeable simultaneously in the text. The terms joined in combinations signify either cognate stylistic devices (so the combination is actually a refinement of the annotator's observations) or devices functioning on different levels of language. I will illustrate this by an example.

A comparison of segments marked with *pleonasmus* shows that the term (11 occurrences, of which two times it is the sole value of *ana*) occurs in combination with *synonymia* and *bimembre* (four times; once with additional *anaphora*), in combination with *dicolon* (twice, once with additional *epistrophe*,²⁰ once with *chiasmus*), once with *tricolon crescens* and once with *metaphora* and *poetice* (poetic expression). Pleonasm is a device semantically

¹⁹ The sequence from the *Oratio in funere Petri* (annotations in brackets refer to whole sentences, a *tetracolon* is indicated by italics, other annotations omitted): (*refutatio*) "Omnium saluti die noctuque inseruiebat, et tamen a nonnullis negligentiae accusabatur; quin tamquam superbum difficilemque ingrati criminabantur, cum tamen et mitissimus esset et facillimus. (*refutatio-testes*) Nouit hoc tantus domesticorum eius numerus, norunt amici et alii omnes, qui eius familiaritate usi fuerunt, quibus semper, cum per publicas licuisset curas, placidum sese exhibebat, affabilem, comem, benignum, ut socium crederes, non dominum".

²⁰ *Epistrophe* is defined as cola or commata ending with the same word.

close to synonymy (understood in the edition as accumulation of synonyms, presence of two semantically similar words).²¹ Both convey the same meaning in different forms; this is a case of cognate stylistic devices mentioned in the previous paragraph. On the other hand, the terms *bimembre*, *dicolon*, *tricolon crescens*, *epistrophe*, *chiasmus* describe devices on the level of word order, and indicate how the synonyms are organized.

This is a reasonable basis for a description. I can confidently claim that the majority of cases of pleonasm in the *Oratio in funere Petri* includes use of contact synonyms; they mostly occur in binary structures, as cola or commata. The more expressive occurrences organize the binary structure as a chiasmus, or replace it with a ternary one, or rise to the level of poetry, by choice of words and use of metaphor.

The description is further enhanced if we take into account the context, that is, the location of segments in the *Oratio*, just as we did with unique stylistic terms. It turns out that the first three cases (node IDs 75993–76090 in the table) are in direct contact in the same sentence, which claims that Riario’s achievements are more important than his origin:

uerum quod ipse illis tanto *decori ac ornamento* fuerit ut *toto in orbe extremisque terrarum finibus amplissimis laudibus summaque gloria* et celebrantur nunc et omnibus futuris seculis non desinent celebrari.

Similarly, the next two occurrences (node IDs 96503–96606) appear in the paragraph which is a *praeteritio* of Riario’s many other virtues, with only one more highlighted – the cardinal’s dedication to the pope.

The remaining six occurrences (node IDs 97209–103792) all belong to the description of Riario’s death. The combination of pleonasm with epistrophe (node ID 97209), unusual for the *Oratio*, comes from a biblical quotation (Ps 26, 8); nodes 102052 and 102161 appear in the same sentence, which is part of Riario’s deathbed speech; nodes 102052 to 103792 are in the passage in which Riario dies.²²

As this contextualized analysis shows, in the *Oratio in funere Petri* the annotated pleonasms are clustered, they appear in groups; they are clearly the product of a need to intensify, to heighten the tone, rather than a sign of linguistic carelessness and routine.

²¹ Lausberg 1960 § 655: die ‘geminierende Synonymie’; Leumann 1965 785, § 37: Synonymenhäufung.

²² The segment annotated as poetic, node 103545, “nox intempesta medium cursum peregisset” is modeled on Vergil Aen. 3, 587: “et lunam in nimbo nox intempesta tenebat” (Servius ad loc: “nox intempesta media, hoc est nimium obscura”); Aen. 5, 738: “Iamque vale: torquet medios Nox humida cursus”; Macro. 6, 1, 14: “Et lunam in nimbo nox intempesta tenebat. Ennius in primo: Cum superum lumen nox intempesta teneret”.

Node ID	ana value	Text
75993	bimembre pleonasmus synonymia	decori ac ornamento
76031	bimembre pleonasmus synonymia	toto in orbe extremisque terrarum finibus
76090	bimembre pleonasmus synonymia	amplissimis laudibus summaque gloria
96503	pleonasmus	ultimum uitae exitum
96606	pleonasmus tricolon-crescens	laborantem, aegrotantem, peregrinantem nunquam deseruit, nunquam ab officio decessit, semperque, ut datus a Domino Tobiae angelus, lateri haesit
97209	dicolon epistrophe pleonasmus	Domine, dilexi decorem domus tuae et gloriam habitationis tuae
102052	anaphora bimembre pleonasmus synonymia	nihil corruptibile, nihil caducum
102161	chiasmus dicolon pleonasmus	date operam probitati et uirtuti totis uiribus incumbite
103249	bimembre pleonasmus	His atque aliis huiusmodi plerisque
103545	pleonasmus poetice metaphora	nox intempesta medium cursum peregisset
103792	pleonasmus	religiose ueneratus est

Table 1: All segments of the *Oratio* annotated as pleonasmus (ID refers to the node in the XML database)

5. Nesting

The nesting of *phr* XML elements into other *phr* elements enables me to be more precise, to mark off more limited stylistic effects contained by a larger stylistic unit. At the same time, nesting was not always necessary; as mentioned above, in the annotated *Oratio in funere Petri* there are 566 *phr* elements, 397 (70%) of which are without *phr* children (171 of them, 30% of the total, also do not have a *phr* parent). There are 169 (29.8%) *phr* segments which are parents, and 271 (47.9%) children (in the case of deep nesting a segment can be both a parent and a child at the same time).

Beside enhanced precision, what does nesting mean for a stylistic analysis? It is reasonable to expect that nesting, like combinations, reveals regions of more complexity, of an expressive style. How does that complexity look like, does it differ from the complexity of combinations?

To answer that, let us look at Table 2, which lists the five segments with deepest (four-level) nesting; the table also shows node IDs and annotations of segments at each level.

Top level	Level 2	Level 3	Level 4
84040 dicolon	84042 argumentum auctoritas 84125 hyperbaton	84072 synecdoche synecdoche-specie- genus	84095 metaphora
89109 apostrophe	89112 geminatio 89144 synecdoche 89164 tricolon-crescens	89173 alliteratio 89214 metaphora	89262 alliteratio
90030 argumentum enthymema	90033 metaphora 90091 litotes synecdoche synecdoche-specie-genus 90160 dicolon	90222 dicolon epanalepsis	90298 bimembre synonymia
92929 incrementum	92938 comparatio	92982 poetice	93012 alliteratio
102352 enthymema	102407 bimembre synonymia 102437 metaphora 102506 dicolon	102543 hyperbaton	102552 alliteratio

Table 2: All segments of the *Oratio* with four levels of nesting, with annotations of segments at each level. The numbers, which belong to an increasing sequence, indicate which nodes are nested into which parents (84042 is parent of 84072). Node ID numbers refer to the version accessible on the internet, <https://croala.ffzg.unizg.hr/basex/nm-stil/index-nidorum-arbor/4>

First, we note that combinations and nestings appear together (compare the nesting 84042 – 84072). Then we look at the actual words and their contexts. The node 84040 is added to the text “prophetici tamen documenti memor minime ad ea cor apponebat neque illis auaro deuinciebatur affectu”. The words describe Riario’s attitude to riches, *opes* (referred to as *ea* in the segment; beginning of the sentence tells how Riario, as soon as he became cardinal, started receiving resources continuously from all Christian rulers). Node 89109 is the highly pathetic segment “Caue, caue tibi, lingua dolosa...” which has already been discussed (see Section 3). Node 90030 presents a proof of Riario’s popularity in an intellectually challenging form:

Lex quippe amicitiae ita habet ut amicos inimicorum minime diligamus; hic tamen sua prudentia consecutus est ut aequae carus omnibus haberetur, nec ullus esset qui eius amicitiam ultro non expeteret, et adeptam studiis omnibus non coleret atque foueret.

Note that, while the two preceding nested nodes have been expressive and emotional in tone (and used the biblical language), the node 90030 is expressive and intellectual – philosophical even.

Node 92929 expresses the merit of Riario’s frequent political meditations (“grauiores reipublicae cogitationes”) through a poetically colored

comparison: “*quae tales menti eius assidue obuersabantur quales mortalium animis uix illabi posse putares*”.

Finally, the node 102352, from the peroratio, discusses the consequences of a notion – somewhat provocative for a funeral oration held by a bishop in a church – that the Lord’s reward in the next world (“*proposita a Domino laborum merces*”) may not exist:

etiam si nulla esset, hoc tamen ipsum pie et sancte uixisse maxima uiro bono merces esse debet, quippe cuius beneficio homines a brutis secernuntur et nomen suum sempiternae consecrant immortalitati.

The philosophical discussion in the first part of the sentence becomes emotional at the end.

Complexity revealed by these nested segments involves primarily, I believe, a *contact* of different voices, tones or registers. In nodes 84040 and 89109 the author achieves his point by mixing his usual mode of expression with a biblical voice, in node 92929 with a poetic one. In nodes 90030 and 102352 a challenging idea is shaped into an aesthetically pleasing flourish. In four of five nodes – 89109, 90030, 92929, 102352 – the deepest nesting appears at the *end* of the parent segment, indicating that ends of periods are stylistically important in the *Oratio*.

These features of nested annotations help us to recognize the node 84040 as an outlier, both by its configuration – nesting appears in the second segment (84042), not in the last one – and by the fact that the parent node is marked as a figure of speech (*dicolon*), while in the other four the parent nodes are annotated as figures of thought or modes of proof (*apostrophe, argumentum / enthymema, incrementum, enthymema*). A possible connection to the other deeply nested segments is the fact that the node 84040 *leads towards* an unusual idea (towards an awkward confession that Riario did not care much for keeping account of his vast fortune):

Affluebant quotidie opes et ab omnibus ferme Christianis principibus magni prouentus ultro offerebantur; quos licet ipse in illos, quos diximus, acceptaret usus, prophetici tamen documenti memor minime ad ea cor apponebat, neque illis auaro deincebatur affectu. Hinc est quod nec sciebat numerum nec omnino quid haberet aut quid impenderet nosse uolebat; nullas a ministris impensarum exigebat rationes, nulla computa exigere uolebat. Iactura rerum ea dumtaxat mouebatur quae negligentia contigisset, culpam magis dolens quam damnum.

6. Conclusion

When we say “the style of a text is such and such,” it is always a simplification and an approximation. Imperfect assessments can be controlled

and refined by a complete and manipulable set of stylistic annotations to a text. One such set is presented here, as a digital commentary of all stylistically notable phrases (not words, sounds, or rhythms) in the *Oratio in funere Petri*. It is simultaneously a running commentary and a stylistic catalogue, because it can be approached and analyzed both sequentially and through reordering of its units. Moreover, the reorderings can be explored quantitatively (by frequency of categories) and qualitatively (by close examination of contents and contexts).

Style is a subjective matter, dependent – especially in the case of Latin and Neo-Latin, which lack living speech communities – on sensitivity and alertness of the reader. The commentary presented here is subjective too. It is shaped and limited by my knowledge of Latin and of stylistics. A certain objectivity is lent to it, first, by the nature of notes (I have used traditional rhetorical terms); second, by the extent of annotation (it covers the whole oration); third, by the accessibility and reproducibility of the commentary. This is a personal map of the *Oratio in funere Petri*; but this is also a publicly accessible map, and a map on which we can easily jump from one feature to all similar features, and from the map back to the territory itself.

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