

Vnde et iam perfecte et uere diligens contemplator effectus uir Dei diuinas laudes non cessat canere, et ... cuius cor lucens et urens in ignem quasi totum conuertitur, et ad celestes amenitates gaudens transfertur ... Huiusmodi amator exterius despicabilis, interius gloriosus, ait: ... *Nolite considerare me, quod fusca sum, quia decolorauit me sol* (Sg. i.5). Christus utique sol iusticie, quem diligo, animam meam igne amoris sui dignatus est exurere, et iam corpus non magnificans, sed illi soli intendens ... Maiori iubilo repleta mens cantat: *In manus tuas, O bone Iesu, commendo spiritum meum. Redemisti me, Domine, Deus ueritatis* (Ps. xxx.6). Scimus autem quod anime nostre in manibus Dei sunt, et tamen ab hac luce funientes, commendare nos in eius manibus cupimus ... Sed caueat sibi lector, quia hec uerba in **persona** comuniter omnium non dicuntur qui Christiano nomine censeantur, sed in illorum **persona**, qui sic sine ficcione et presumptione de se senciunt qualiter in hoc uolumine scripta legunt. Nam in plerisque opusculis meis soleo facere, ne aliis alta scribens de me ipso uidear desperare.

— Oxford, St. John's College MS 127, ff. 7r–8r

And so the man of God, already made a contemplative, loving truly and perfectly, does not cease to sing divine praises ... whose heart, shining and burning, is as it were turned wholly into fire and, rejoicing, is borne away to heavenly delights ... Such a lover, outwardly unworthy of notice, but inwardly glorious, says, ... *Do not consider me, that I have become dark, for the sun as discolored me* (Sg. i.5). Christ, the sun of justice, whom I love, has deigned to burn my soul with the fire of his love, and so I no longer praise my body but rather strain toward that sun. ... The soul filled with greater joy sings: *Into thy hands, O good Jesus, I commend my spirit. Thou hast redeemed me, O Lord, God of truth* (Ps. xxx.6). We know that our souls are in the hands of God, and yet when we pass away from this life we wish to commend ourselves into his hands ... The reader should proceed carefully, for these words are not said generally in the *persona* of all who are considered Christian, but rather in the *persona* of those who, without feigning or presumption, feel about themselves the way I have written in this book. For this is my habit in many of my little writings, so I do not appear to neglect myself whilst writing profundities for others.

Boethius, *Contra Eutychen et Nestorium*, III, ed. Stewart and Rand (LCL):

Nomen enim personae videtur aliunde traductum, ex his scilicet personis quae in comoediis tragoediisque eos quorum interest homines repraesentabant. *Persona uero dicta est a personando, circumflexa paenultima. Quod si acuatur antepaenultima, apertissima a sono dicta videbatur; idcirco autem a sono, quia concavitate ipsa maior necesse est volvatur sonus.* Graeci quoque has personas πρόσωπα vocant ab eo quod ponantur in facie atque ante oculos obtegant vultum ... Sed quoniam personis inductis histriones individuos homines quorum intereat in tragoedia vel in comoedia ut dictum est repraesentabant, id est Hecubam vel Medeam vel Simonem vel Chremetem, idcirco ceteros quoque homines, quorum certa pro sui forma esset agnitio, et Latini personam et Graeci πρόσωπα nuncupaverunt.

For the word “person” seems to be borrowed from a different source, namely from the masks which in comedies and tragedies used to signify the different subjects of representation. *Now persona “mask” is derived from personare with a circumflex on the penultimate. But if the accent is put on the antepenultimate the word will clearly be seen to come from sonus “sound,” and for this reason, that the hollow mask necessarily produces a larger sound.* The Greeks, too, call these masks πρόσωπα [*prósōpa*] from the fact that they are placed over the face and conceal the countenance from the spectator ... . But since, as we have said, it was by masks they put on that actors played the different characters represented in a tragedy or comedy—Hecuba or Medea or Simon or Chremes—so also all other men who could be recognized by their several characteristics were designated by the Latins with the term *persona* and by the Greeks with πρόσωπα.



Quintilian, *Institutes*, XI.iii.74, ed. and tr. Russell (LCL):

Itaque in iis quae ad scaenam componuntur fabulis artifices pronuntiandi a personis quoque adfectus mutuantur, ut sit Aërope in tragoedia tristis, atrox Medea, attonitus Ajax, truculentus Hercules. In comoediis vero praeter aliam observationem, qua servi lenones parasti rustici milites meretriculae ancillae, senes austeri ac mites, iuvenes severi ac luxuriosi, matronae puellae inter se discernuntur, pater ille, cuius praecipuae partes sunt, quia interim concitatus interim lenis est, altero erecto altero composito est supercilio, atque id ostendere maxime latus actoribus moris est quod cum iis quas agunt partibus congruat.

Therefore in plays composed for the stage, artists in delivery borrow extra emotion from the masks. Thus in tragedy, Aerope is sad, Medea fierce, Ajax mad, Hercules truculent. In comedy, on the other hand—quite apart from the features regularly used to distinguish slaves, pimps, parasites, farmers, soldiers, prostitutes, maidservants, old men (stern or mild), young men (moral or loose-living), married ladies, and young girls—the father who has the principal role has one eyebrow raised and the other not, because he is sometimes angry and sometimes calm, and the actors regularly turn towards the audience that side of the mask which suits the particular part they are playing.

Donatus, *Comentum Terenti*, ed. Wessner:

Ergo persona cachinnans inducitur quaerens  
Parmenonem aspectuque eius ob nimium risum uix  
loqui posse.

Frequenter hoc modo Terentius compendium facit, ut  
egrediens loquatur persona de eo quod est gestura.

... cuius persona parce utitur propter compendium

Therefore the laughing *persona* is introduced seeking  
Parmenon and scarcely able to speak on account of excessive  
laughter.

Terence frequently abbreviate things in this way, such that an  
exiting *persona* speaks about what he is about to do.

... whose *persona* is used sparingly for the sake of brevity.

mat ne si ipsa contingat  
icolam presentis exiliu d  
lectata min ad celeste  
suspira patriam.

**Q**uatuor in hoc opere  
videtur iuvenisse pro  
nas. sponsu et sociales ipsi.  
sponsa et adolecentesculas et  
ea. Alia a sponso alia

dnr a sponsa. in nulla a  
iuvenit qda a soda  
lib. sponsi. Igitur qp  
pe e ut in nuptiis ado

ptinu maris rubri.  
submersis inimicis pnu  
possis canie cantica. s; q  
adhuc longe es acanti  
co. c. pambula tra spua  
tr. et seqr iordanis adri  
pa ostendit sedm canie  
canas. et cu uniusa transie  
ris ad altiora ascende.

ut possis aia deora cu  
sposo et hic canie cantie. c.

**S**alomon. i. pacific. q  
i regno ipsi pax p q fita

tando u  
presente

**M**ater  
et eccle

menbra  
cere. ete  
t in pser

expectat  
sponsus e

amonens

**Q**uia m  
ra sunt

anta

ussit. et multo processit usque olympo.  
*Meliboeus. Coridon. Thyrsis.*

*Melib.*

**H**erte sub arguta q̄ sedeat <sup>illic</sup> daphnis.  
Compulsi sunt q̄ greges corido et thyrsis in uni.  
Thyrsis ovis. corido distentas lacte capellas  
Ambo florentes etatib; archades. ambo.  
Et cantare parces. et respondere parati  
Huc mihi dū tenebras defendo a styge mycos  
Vnū gregis ip̄e caper decoraui. atq; ego daphnī  
Aspicio. ille ubi me ista uidet. ovis inquit  
Huc ades o meliboe. cap tibi saluus ē hedi  
Et si quid cessare poteris. requiesce sub umbra  
ut ip̄d potū ueniet p̄ p̄ta iuncti  
ut uiridis tena p̄ceat haridū ripas  
maius. et sacra resonat exaud querita.

D epulso a latte domi quo claudet agnos  
 Et certamen erat, corusque cum thyrside magnus  
 Post habu' tamen illorum mea sera ludo.  
 A lterius igitur contendit uterque ambo.  
 Uxore alios muse ~~me~~ manasse volebat  
 Hec coadus. illos referebat mordere thyrsus  
 Nymphæ noster amor libet ridere a' michi carme **CE.**  
 Qualem meo rodo concedit proxima phœbi.  
 Uxibus ille facit aut si non possum omnes  
 Et arguta sac<sup>tu</sup> pendebat fistula panni  
 Pastores hedera crescit ornare poetæ. **Tr.**  
 Et regades. munda suppetuavit illa rodio.  
 A ut si ultra planctu laudet lactare fronte  
 U' ingite. ne nati noceat mala lingua fulo  
 C. Osetosi caput h' apparet delia parvus **CE.**

Servius on *Eclogue* 3, ed. Thilo:

Nam nusquam poeta loquitur, sed introductae tantum personae ... Nouimus autem tres characteres hos esse dicendi: unum, in quo tantum poeta loquitur, ut est in tribus libris *Georgicorum*, alium dramaticum, in quo nusquam poeta loquitur, ut est in comoediis et tragoediis, tertium, mixtum, ut est in *Aeneide*. Nam et poeta illic et introductae personae loquuntur. Hos autem omnes characteres in bucolico esse conuenit carmine, sicut liber etiam iste demonstrat. Nam habet in quo tantum poeta loquitur, ut: *Sicelides musae, paulo maiora canamus* (*Ecl.* 4); habet mixtum, ut: *Extremum hunc, Arethusa, mihi concede laborem* (*Ecl.* 10)—nam etiam Gallum illic inducit loquentem—habet dramaticum, ut in prima *Ecloga* item in hac.

For the poet never speaks, but rather it is the *personae* who do so ... We know that these are the three styles of speaking: one, in which the poet himself speaks, as in the first three books of the *Georgics*; second, the dramatic, in which the poet never speaks, as in comedies and tragedies; third, mixed, as in the *Aeneid*. For in that case the poet and the *personae* speak. Now, it is fitting for all of these styles to be found in pastoral poetry, as the present book makes clear. For it contains instances in which only the poet speaks, as in: *Sicilian muses, let us sing of better things* (*Eclogue* 4); it has examples of the mixed style, as in: *Arethusa, allow me this last labour* (*Eclogue* 10), for there he introduces Gallus speaking; and it has examples of the dramatic style, as in the first *Eclogue*, and this one, too.

Diomedes, *Ars Grammatica*, III (Keil GL):

Poematos genera sunt tria. Aut enim activum est uel imitativum, quod Graeci **dramaticon vel mimeticon**, aut enarrativum vel enuntiativum, quod Graeci exegeticon vel apangelticon dicunt, aut commune vel mixtum, quod Graeci coinon vel micton. Dramaticon est, vel activum, in quo personae agunt solae sine ullius poetae interlocutione, ut se habent tragicae et comicae fabulae, quo genere scripta est prima bucolicon et ea cuius initium est *Quo te, Moeri, pedes?* Exegeticon est uel enarrativum in quo poeta ipse loquitur sine ullius personae interlocutione, ut se habent tres Georgici et prima pars quarti, item Lucreti carmina et cetera his similia. Coinon est uel commune in quo poeta ipse loquitur et personae loquentes introducuntur, ut est scripta Ilias et Odyssia tota Homeri et Aeneis Vergilii et cetera his similia.

Bede, *De arte metrica*, 25 (PL 90):

... poematum genera sunt tria. Aut enim activum vel imitativum est, quod Graeci **dramaticon vel micton** appellant, aut enarrativum, quod Graeci exegeticon vel apangelticon nuncupant, aut commune vel mistum, quod Graeci coenon vel micton vocant. Dramaticum est, vel activum, in quo personae loquentes introducuntur, sine poetae interlocutione, ut se habent tragoediae et fabulae ... quo genere scripta est illa Ecloga: *Quo te, Moeri, pedes?* ... Exegeticon est, vel enarrativum, in quo poeta ipse loquitur sine ullius interpositione personae, ut sunt tres libri Georgici tota, et prima pars quarti, item Lucretii carmina, et his similia. ... Coenon est, vel micton, in quo poeta ipse loquitur et personae loquentes introducuntur, ut sunt scripta et Ilias et Odyssea Homeri, et Aeneis Virgilii; et apud nos historia beati Iob, quamvis haec in sua lingua non tota poetico, sed partim rhetorico, partim sit metrico vel rhythmico scripta sermone.

Anonymous Virgil commentary, Berlin, Staatsbibliothek MS Lat. fol. 34, f. 27<sup>rb</sup>:

Sciendum quoque est Virgilium in *Eglogis* suis his tribus generibus dicendi usum fuisse: distico, dragmatico, mistico. Disticon est ubi auctor tantum loquitur, ut in *Georgicis*. Dragmaticon ubi nil ex se sed totum per personas introductas loquitur, ut in Terentio. Misticon est ubi mixtim auctor et persone introducte, ut in *Eneide*. Et his tribus modis utitur auctor in *Bucolicis*. Nam dragmatico in prima et tertia *Egloga* utitur, in secunda mistico, in quarta distico.

It should be known that, in his *Eclogues*, Virgil used these three types of speaking: disticon, dramatic, misticon. Disticon is when the author himself speaks, as in the *Georgics*. Dramatic is when he says nothing for himself but rather by means of *personae*, as in Terence. Misticon is when, in a mixed manner, the author and *personae* speak, as in the *Aeneid*. And the author uses these three modes in the *Eclogues*, for he uses the dramatic in the first and third *Eclogue*, the misticon in the second, and the disticon in the fourth.

?Nicholas Trevet on the *Eclogues*, Florence, Biblioteca Medicea Laurenziana MS Plut. 77.3, f. 61<sup>rab</sup>:

Est sciendum quod tria sunt genera poematis, scilicet dramaticon uel miticon, id est fabulare, uel actium uel imitatum, Latine. Grece enim ‘*dragma*’ Latine ‘*fabula*’ dicitur, et similiter ‘*mitos*’, et hoc genere constat poema omne in quo poeta non loquitur sed sole persone introducte, et hoc genere constat hec prima *Egloga*, et nona: *Quo te, Moeri, pedes*. Secundum genus poematis dicitur Grece exegematicon, Latine est enarratum, quo genere constat [omne poema in quo] poeta loquitur solum, sine interpositione alicuius persone alterius, quo genere constant tres libri *Georgicorum*, et prima pars quarti. Tertium dicitur cenon uel miton, Latine autem mixtum, in quo poeta sic loquitur ut etiam alie persone introducantur loquentes, quo genere constat *Eneydorum* liber Virgilii et *Ylias* et *Odisias* Omeri.

It should be known that there are three types of poems, the first being the *dramaticon* or *miticon*, i.e., to tell a story, in Latin, active or imitative. For the Greek words *drama* and *mitos* are rendered *fabula* in Latin. All poems in which it is not the poet but *personae* which speak are of this type, and this first *Eclogue*, as well as the ninth, *Where are you going, Moeris?*, are of this type. The second type of poem is called exegematic in Greek or recitative in Latin, and all poems in which only the poet speaks, without the interposition of a *persona*, are of this type, as are the first three books of the *Georgics* and the first part of the fourth. The third type is called *coenon* or *micton* (in Latin, mixed), in which the poet speaks in order to introduce other speaking *personae*, and Virgil’s *Aeneid* and Homer’s *Iliad* and *Odyssey* are of this type.

?Nicholas Trevet on the *Eclogues*, ed. Nascimento and Díaz de Bustamante:

... nomina personarum que in singulis *Eclogis*  
assumuntur ... conficta sunt a rebus que ad id de quo  
agitur in *Eclogis* conueniunt.

... sicut in comediis ... fieri consuevit ...

Pamphilus, qui interpretatur “totum amans”, a “pan”  
quod est “totum” et “philos” “amor”, et Glycerium, id  
est dulcis domina, et sic de aliis

Egon autem interpretatur “sacerdos rusticus”;  
Menalcas autem “deficiens uirtute”, a “mene” quod est  
“deficiens” et “alce” “uirtus”

... the names of the *personae* taken on in individual *Eclogues* ...  
are crafted from things that befit the subject of those *Eclogues*.

... just as was typically done in comedies ...

Pamphilus, which means “all-loving”, from “pan” which is  
“all” and “philos” “love”, and Glycerium, i.e., sweet lady, and  
so on for the rest

Aegon means “rustic priest”, while Menalcas “lacking in  
virtue”, from “mene” which means “lacking” and “alce”  
“virtue”

Servius on *Eclogue 2*, ed. Thilo:

Corydonis in persona Vergilius intelligitur, Caesar Alexis in persona introducitur.

Anonymous Virgil commentary, Berlin, Staatsbibliothek MS Lat. fol. 34, f. 28<sup>rb</sup>:

Intendit enim Virgilius Augustum Cesarem ad carmina sua consideranda flectere, ut illis inspectis et complacitis agrorum suorum mereatur restitutionem.

Anonymous Virgil commentary, Berlin, Staatsbibliothek MS Lat. fol. 34, f. 32<sup>rb</sup>:

Allegorice per Corydon Virgilius, per Tirsidem Cornificius uel Anser uel Meuius uel Bauus uel Apollodorus uel alius Virgilii emulus, per Daphnidem Augustus accipitur ... Est hic dramaticum genus dicendi: nil enim auctor sed persona introducta loquitur

Robert of Melun, *Sententiae*, I.iii.11, ed. Martin & Gallet:

Nam cum aput antiquos mos fuerit histrionum ut in theatris hominibus quibuscumque uellent nuda facie illuderent, atque hoc postea displicuisset, primo creta uultus ne agnoscerentur perungere ceperunt. Deinde usus larue propter commoditatem et facilitatem repertus est, ut eas uultibus super inducendo ne agnoscerentur, libere quibuscumque uellent illudere possent, eorum mores et uerba imitando.

Among the ancients it was customary for the histrions, with their faces uncovered, to ridicule whomever they wished in the theatres, and since this caused displeasure, they first began to smear clay on their faces, so they would not be recognized. And then the use of the mask was invented, which was both comfortable and easy, so that, with these masks placed before their faces ensuring they would not be recognized, they could freely ridicule whomever they wished, imitating their habits and their words.

rum Liber pmi incipit; <sup>pro gente quasi nobilis</sup>  
**M**ECENAS <sup>pro gente quasi nobilis</sup> atavis edite regibus <sup>.a.</sup>  
<sup>s. audi que narrare gestio</sup>  
 O et presidium dulce decus meum.  
<sup>hōes uelocissimi</sup>  
 Sunt quos curriculo puluerem olipici.  
<sup>pro colligere</sup> Colligisse uiuat <sup>uiuāt uer pigne plac</sup> metaque feruidis  
<sup>i. caute circumta & sic circumducta ne</sup> Euitanda rotis <sup>offendantur cursores.</sup> palmaeque <sup>que nobiles facit</sup> nobilis  
<sup>hic factos</sup> Terrarum dominos eueit ad deos <sup>post mortē facit deos</sup>.

<sup>aliū</sup> Sunt si nobilium turba quiritium  
<sup>contendat.</sup> exerceat <sup>finitū p infinito</sup> ter geminis <sup>elevare multiplicib; dignitatib;</sup> tollere honoribus?  
<sup>aliū</sup> Illum si proprio condidit horreo  
<sup>in congregavit</sup> Quicquid de libicis uerritur areis.  
<sup>species pro genere</sup>

Liber iste dicitur lib carminū. i. uaria. Mecenas. hanc partem in quo capiat beniuolentiā meo. cecit; modū q̄ opus ostendit. fac. ubi dicitur teriam. q̄ pp sim facere, & sic incipit laudando eū. C sic illi n̄ dimouent. q̄ dicitur se q̄ lib odarū. i. lib cant. & laus. s. a pnc sequentia dicitur ode. i. cant sic lib a solū pncipiū sic intitulat. Lyrici q̄ sic in lyra illo instrumto diuisi clū delectationē. sic callidū iste arch melitta librū suū cōposuit. q̄ uari scribit. h̄ itē accipe scdm dignos maria. de q̄b; agere intendit p eorū laus deorū. semidēorū. pborū uiroz. de aliis. Speciali matia ē & partiali describit. O & p̄sidiū. p̄sidiū tum tantū uir ēet & p eo exorau angustia oneri, q̄ dicitur dulce. q̄si dicat. tu tal dicat ibi. me d & facit uiuat i

Glossed Horace, *Carm.* 1.1, BnF lat. 17897:

Mores hominum boni uel nequam sunt materia ... uel communis materia est in hoc opere laus deorum, semi-deorum, proborum uirorum

Glossed Horace, *Carm.* 1.1, Magdalen College MS lat. 15:

... quandoque uitia reprimit, uirtutes attolit, quodammodo de moribus nos instruit,... morali philosophiae potest supponi

Glossed Horace, *Carm.* 3.15, BnF lat. 17897:

Hic quedam uetula redarguitur, que cum pauper esset curialem se facere uolebat et cum uetula esset meretricari cupiebat, **cui sic Oracius**: O tu *uxor* ...

Here a certain old woman is rebuked, one who though poor put on courtly airs, and though old wished to act like a prostitute, to whom Horace, thus: O you *wife* ...

Glossed Horace, *Carm.* 3.9, BnF lat. 17897:

Hic Oratius gerit personam illius amatoris  
**nebulonis**, qui dum amica sua eum diligebat,  
uidebatur sibi quasi rex uel imperator esse, idem  
sua meretrix putabat

Here Horace bears the *persona* of the sort of  
worthless lover who, when his girlfriend loved him,  
thought himself to be like a king or emperor, and his  
courtesan thought likewise.

Glossed Horace, *Carm.* 3.27, BnF lat. 17897:

... redarguit solidarias mulieres, que est libidinis  
accense deserunt suos parentes et secuntur  
maximos **stupratores** et uiles **nebulones** in alienas  
regiones ... Modo Oratius gerit personam  
amantium et aliquod de talibus retinere uolentium  
...

... rebukes single women who, burning with desire,  
abandon their parents and follow the greatest  
debauchers and vile worthless men into far-off lands  
... Now Horace takes on the *persona* of lovers,  
wishing to keep any woman from such things ...

Ad phillidem dedie natalis sui simul &  
mecenatis. que erat idib; aprilis;

**S**ed michi nonū superantis annum

**P**lenus albanus cadus est in orto

billi nectendis apium coronis.

et hedere uis

Hic amusiardones mulierū tangunt<sup>2</sup>. q̄ promittendo colloquendo  
expectant siquid cū eis facere potuerint. in p̄sona q̄rū horatii sic  
cuidā mulieri loq̄t<sup>2</sup>. o tu philli. ē in cad<sup>o</sup> plen<sup>o</sup> albanu uinu iam  
superantis nonum annū

Glossed Horace, *Carm.* 4.11, BnF lat. 17897:

Hic amusiardones mulierum tanguntur, qui promittendo colloquendo expectant, si quid cum eis facere potuerint: in persona quarum Horatius sic cuidam mulieri loquitur: O tu, *Philli* ... .

Ad phillidem dedie natalis sui simul &  
mecenatis. que erat idib; aprilis;

**S**ed mihi nonū superantis annum

Plenus albanū cadus est in orto

philli nectendis apium coronis.

et hedere uis

Hic amusiardones mulierū tangunt<sup>2</sup>. q̄ promittendo colloquendo  
expectant siquid cū eis facere potuerint. in p̄sona q̄rū horatii sic  
cuidā mulieri loq̄t<sup>2</sup>. o tu philli. ē in cad<sup>o</sup> plen<sup>o</sup> albanū uini iam  
superantis nonum annū

Glossed Horace, *Carm.* 4.11, BnF lat. 17897:

Hic amusiardones mulierum tanguntur, qui promittendo colloquendo expectant, si quid cum eis facere potuerint: in persona quorum Horatius sic cuidam mulieri loquitur: O tu, *Philli* ... .

Here he discusses perfumed seducers, who want to see how far their promises and idle chatter will get them with women. Horace speaks in their *persona* to a certain woman, thus: O you, *Phyllis* ... .

Glossed Horace, *Carm.* 1.1, BnF lat. 17897:

**Lyrica, id est uaria** ... Lyricum carmen, id est inequale, a lyra nomen accepit per simile, quia sicut in lyra illo instrumento diuerse corde sunt et uarie sonant ad maiorem audientium delectationem, sicut callidus iste artifex de diuersa materia carminum et **uariatione mellita** librum suum composuit, que uarietas potest modus huius operis dici.

Lyric, i.e., diverse ... A lyric, i.e., uneven, song takes its name metaphorically from the lyre, for just as this musical instrument has different strings which produce different pitches, all for the greater delight of those who listen, so too has this cunning craftsman composed his book of songs with many different subject-matters and with sweet variation, and this variety can be said to be the style of this work.

?Anselm of Laon, *In Pss.*, 39 (PL 116):

... in persona priorum patrum, et in persona ipsius Christi, et in persona sequentium Christum usque ad novissimum iudicium ... In prima parte ponit testimonium hujus novitatis, scilicet, patres primos hanc exspectasse et annuntiasse. In secunda parte inducit ipsum Christum legalia destruentem, et suam innovationem confirmantem. In ultima parte inducit sequaces Christi, id est annuntiantes. ...

Vox priorum justorum, ac si ita dicerent: ...

... Vel potest legi in persona Christi ita: ...

Peter Lombard, *Magna glosatura* (PL 191):

Ps. 117: ... in persona sacerdotum minoribus loquitur dicens: ...

Ps. 125: ... in persona eorum qui fuerunt vel sunt redempti sanguine Christi ...

Ps. 12: Hic enim Propheta plenus charitate, qua avide Christi Incarnationem exspectat, per quam futuram redemptionem intelligit, in persona antiquorum Patrum, quasi de dilatione conqueritur ...

Ps. 136:

Propheta ergo in persona captivi qui quasi laudibus stantium in domo excitatus est, lamentationem hanc profundit desiderio patriae, dicens: *Super flumina Babylonis* ...

The Prophet, therefore, in the *persona* of a captive, who as though roused by the praises shouted by those already within the house, longs for his homeland and utters this lament, saying: *Upon the rivers of Babylon* ...

Ps. 13: Ideoque Propheta in ... Christi persona loquens, increpat hic insipientiam et duritiam Iudaeorum, qui Christo praesenti quem optaverunt, non credunt.

Gilbert of Poitiers, *Media Glosatura*, ed. De Bruyne:

... metricè scripsit et diuersis loquendi generibus opus ornauit ... affectum carnalium hominum ad eandem laudem trahere ...

Honorius Augustodunensis, *In Pss.* (PL 172):

Intitulatur etiam liber Soliloquiorum de Christo, quia absque persona loquitur de toto Christo, scilicet de capite et corpore. ...

Unde aliquando caput Christi, id est divinitas; aliquando caput Ecclesia, id est humanitas; aliquando corpus Christi, id est tota Ecclesia; aliquando Ecclesia hic in terris peregrinans; aliquando Ecclesia cum Christo in coelis regnans aliquando sanum membrum, id est justus; aliquando membrum aegrotans, id est peccator loquitur: et inde est, quod personae in psalmis ita varientur.

Gerhoh of Reichersberg, *In Pss.* (PL 193):

Sunt enim tres modi tractandi: exagematicus, dramaticus et mikticon, id est mistus. Exagematicus est ubi solus auctor loquitur et nullus alius, nisi prius ab ipso auctore uel scriptore commemoratus, ... Dramaticon uero est genus loquendi uel scribendi ubi derepente sine introductionis commemoratione loquuntur diuersae personae, ac nihil auctor in sua persona, ... Mikticon, id est mistum, de utroque genere dicendi est, quando nunc auctor in sua persona loquitur, nunc personae introductae, ut in Apocalypsi et in Boetio, *De consolatione*. ... Mistum uero genus inuestigationi secretorum est aptius, et magis ualet ad persuadendum id quod rationabiliter est credendum. Vnde **illo genere usi sunt non solum sapientes mundi dum secreta inuestigarent, ut habemus in *Timeo* Platonis et in libro *Consolationis* Boetii, sed et prophetae usi sunt eodem genere, dum credenda persuaderent aliqua mirabilia et ad credendum difficilia.** Hoc loquendi seu scribendi modo contextum est Psalterium.

Now, there are three styles of writing: exagematic, dramatic and *mikticon*, i.e., mixed. Exagematic is where only the author speaks, and no one else does, except in cases where the author is recalling something that happened earlier, .... The dramatic style of speaking or writing is where, suddenly and without any mention of an introduction, various *personae* speak, and the author says nothing in his own *persona*, ... *Mikticon*, i.e., mixed, draws on both of these other styles of speaking, when the author sometimes speaks in his own *persona*, and sometimes in introduced *personae*, ... The mixed type is more appropriate to the investigation of hidden things, and it is better able to convince people of a point that is rationally to be believed. And so **the wise men of the world were accustomed to using this type, as we see in Plato's *Timaeus* and Boethius's *Consolation*, but prophets also used this same type when seeking to convince people to believe in certain miracles and other things that are difficult to believe.** It is with this mode of speaking or writing that the Psalter is composed.

Gerhoh of Reichersberg, *In Pss.* (PL 193):

Nonnullis autem videtur, quod **secundum diversos psalmos ipse modus tractandi varietur**. Et hoc ita credi suadet varietas psalmorum. Nam in aliquibus frequentantur cantica dramatis, quae sunt propria nuptialis carminis aut lamentationis. Pro nuptialis carminis exemplo est psalmus: *Eructavit cor meum verbum bonum* (Ps. 44). **Solae quippe introductae personae illic loquuntur**, et in sponsi, ac sponsae laudibus currit totus psalmus. Lamentationis carmen est psalmus: *Super flumina Babylonis illic sedimus, et flevimus* (Ps. 136). In quo nihil ex auctoris persona dicitur, sed lamentabilis flentium conquestio per introductas personas exprimitur. Et huiusmodi psalmi per solas introductas personas contexti **possunt assignari dramatico generi**. De misto vero genere sit exemplum Psalmus: *Qui habitat in adiutorio Altissimi, in protectione Dei coeli commorabitur* (Ps. 90). **Nam et primum versum dicit ipse auctor Propheta, ultimum vero Deus Pater**. ... In Psalmis vero **in quibus textitur historia**, de tertio tractandi modo nobis ostenditur forma, sicut est: *Confitemini Domino, quoniam bonus, quoniam in aeternum misericordia ejus* (Ps. 117/135).

Gerhoh of Reichersberg, *In Pss.* (PL 193):

Si enim hoc in comoediis et tragoediis obseruatum placuit, ut qui uerba gaudentis uel etiam lugentis in theatricis nugis repraesentaret, ipse gaudentis aut lugentis affectum simularet, quanto magis nos in ueri Christi laudibus non simulatorie, sed uera deuotione conformari debemus illorum affectionibus, quorum uerba resonamus.

For if people took pleasure in watching comedies and tragedies, where the one who, in these theatrical trifles, represented the words of someone rejoicing or mourning was himself simulating the emotion of rejoicing or mourning, how much more should we truly strive to conform ourselves to the emotions of those whose words we make to resound.

Richard Rolle, *Incendium Amoris*, 2 (CUL Dd.5.64, part 2):

Psalmista se in personam uiri contemplatiui transformans ait, *Transibo in domum Dei, in uoce exultacionis et confessionis*, id est laudis, que laus est *sonus epulantis*, id est de superna suauitate letantis.

The Psalmist, transforming himself into the *persona* of a contemplative man, says, I will go into the house of God, in the voice of exultation and confession, i.e., of praise, this praise being the sound of one feasting, i.e., of one rejoicing in heavenly sweetness.

Cf. Richard Rolle, *Latin Psalter*, in Ps. 41 (Shrewsbury School 25):

Iste psalmus est deuote anime patriam desiderantis et miserias huius uite deplorantis ...

This is the psalm of a devout soul, yearning for its homeland and deploring the miseries of this life ...