

Digital Humanities

DIGITAL HUMANITIES FOR MEDIEVAL PHILOSOPHICAL SOURCES

3. Critical editing

conf. dr. Mihai MAGA

Babeş-Bolyai University, Cluj-Napoca
Master in Ancient and Medieval Philosophy

2nd semester, 2023–2024
HME2415/03

<https://www.dhcluj.ro/dhm/>

1 Methods of approach for critical editions

- Best manuscript method
- Eclectic method
- Stemmatic (lachmannian) method
- Unoriented (material) method

2 Types of critical editions

- Facsimile type edition
- Eclectic edition
- Literary (critical) edition
- Diplomatic edition
- Material edition

3 Elements of a critical edition

- Introduction
- Text
- Critical apparatus



Homework25

- Best manuscript method
- Eclectic method
 - *Lectio difficilior*
- Stemmatic (lachmannian) method
 - *Stemma codicum*
- Unoriented (material) method

- the oldest and the simplest method
- a manuscript, considered to be the best, is chosen and transcribed
 - how is it chosen?
 - the oldest
 - the most complete
 - the easiest to read, etc.
 - 🔗 sometimes the reference manuscript is changed from a section to another
- useful method when among copies one of particular relevance is identified, e.g. an autograph

- the editor's goal is to obtain a final text that is as close as possible to the author's intention and as intelligible as possible
- the editor can set a scientific or semi-scientific methodology, but some options will be subjective, authorial
 - the editor assumes the task of interpreting the material evidence for the reader
- Eclectic procedures:
 - recensio** sorting and collating the manuscripts
 - examinatio** attempt to establish the earliest version of the text
 - emendatio** correcting the text (sometimes called divinatio)
 - the editor's interventions can lack transparency and can corrupt the text; the intelligibility norms can be subjective
- due to the complex procedures of text restoration, the editorial decisions remain obscure

- = the more difficult reading is the stronger
 - it may be considered an eclectic method
- used in the 15th–18th c. for editing the *Bible* and other sources, as an objective criterion for selecting textual variants
- **Rule:** there where the manuscripts differ, the most difficult reading is chosen
 - **Assertion:** when copyists don't understand a difficult word or fragment, they replace it with a simpler one, committing a mistake

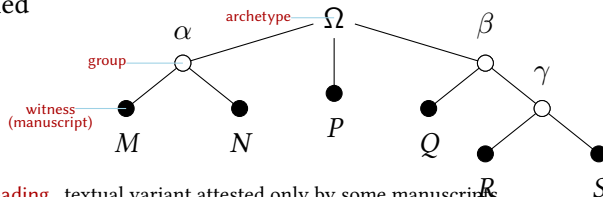


Ex: Toletanus | Tolemeus | toleramus ; supervincentis | supervenientis | super intendentis

Mt 6,9: πᾶτερ ἡμῶν, ὁ ἐν τοῖς οὐρανοῖς, ἁγιασθέτω τὸ ὄνομα σου ...

Lc 11,2: πᾶτερ, ἁγιασθέτω τὸ ὄνομα σου ...

- the reconstruction by philological methods of the derivation relationships of the manuscripts from an archetype
archetype = virtual model of all the manuscript copies, possibly but not necessary the original text
- by evaluating the common textual differences of the manuscripts (opposed readings, then common errors), a **stemma codicum** is obtained



reading textual variant attested only by some manuscripts



Ex: autem | enim ; ergo | igitur ; sive | seu ; inv. ...

error textual variant obviously mistaken, but attested by some manuscripts



Ex: erat | errat ; anima | alia ; sum | suum ; om. ...

- the editorial decisions regarding the textual variants are made then based on the relation of the manuscripts with the model

- 1 all the different **readings** from each manuscript and group of manuscripts is counted

☞ M=15 ; N=11 ; P=21 ; Q=14 ; R=11 ; S=12 ; MN=17 ; RS=11 ; QRS=19

- 2 the sigils are disposed on a circle and the groups are isolated

- 3 groups are connected in a common point, obtaining the **non-oriented stemma**

- 4 common **errors** of the manuscripts and groups are counted in order to decide how to orient the stemma

☞ M=4 ; N=3 ; P=9 ; Q=5 ; R=2 ; S=3 ; MN=5 ; RS=4 ; QRS=3

- 5 the stemma is risen in the point where there are no common errors, obtaining the oriented stemma



- 1 all the different **readings** from each manuscript and group of manuscripts is counted

☞ M=15 ; N=11 ; P=21 ; Q=14 ; R=11 ; S=12 ; MN=17 ; RS=11 ; QRS=19

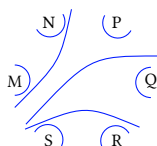
- 2 the sigils are disposed on a circle and the groups are isolated

- 3 groups are connected in a common point, obtaining the **non-oriented stemma**

- 4 common **errors** of the manuscripts and groups are counted in order to decide how to orient the stemma

☞ M=4 ; N=3 ; P=9 ; Q=5 ; R=2 ; S=3 ; MN=5 ; RS=4 ; QRS=3

- 5 the stemma is risen in the point where there are no common errors, obtaining the **oriented stemma**



- 1 all the different **readings** from each manuscript and group of manuscripts is counted

☞ M=15 ; N=11 ; P=21 ; Q=14 ; R=11 ; S=12 ; MN=17 ; RS=11 ; QRS=19

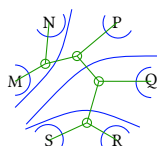
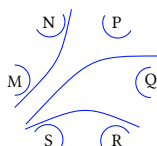
- 2 the sigils are disposed on a circle and the groups are isolated

- 3 groups are connected in a common point, obtaining the **non-oriented stemma**

- 4 common **errors** of the manuscripts and groups are counted in order to decide how to orient the stemma

☞ M=4 ; N=3 ; P=9 ; Q=5 ; R=2 ; S=3 ; MN=5 ; RS=4 ; QRS=3

- 5 the stemma is risen in the point where there are no common errors, obtaining the **oriented stemma**



- 1 all the different **readings** from each manuscript and group of manuscripts is counted

☞ M=15 ; N=11 ; P=21 ; Q=14 ; R=11 ; S=12 ; MN=17 ; RS=11 ; QRS=19

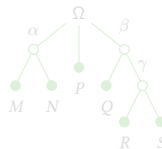
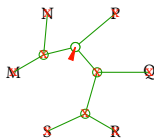
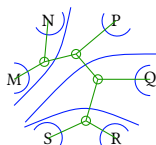
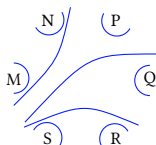
- 2 the sigils are disposed on a circle and the groups are isolated

- 3 groups are connected in a common point, obtaining the **non-oriented stemma**

- 4 common **errors** of the manuscripts and groups are counted in order to decide how to orient the stemma

☞ M=4 ; N=3 ; P=9 ; Q=5 ; R=2 ; S=3 ; MN=5 ; RS=4 ; QRS=3

- 5 the stemma is rised in the point where there are no common errors, obtaining the **oriented stemma**



- 1 all the different **readings** from each manuscript and group of manuscripts is counted

☞ $M=15$; $N=11$; $P=21$; $Q=14$; $R=11$; $S=12$; $MN=17$; $RS=11$; $QRS=19$

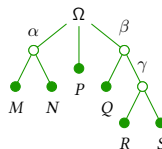
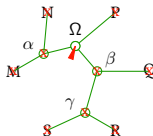
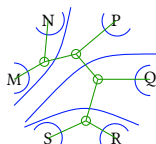
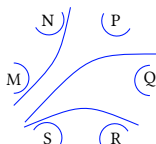
- 2 the sigils are disposed on a circle and the groups are isolated

- 3 groups are connected in a common point, obtaining the **non-oriented stemma**

- 4 common **errors** of the manuscripts and groups are counted in order to decide how to orient the stemma

☞ $M=4$; $N=3$; $P=9$; $Q=5$; $R=2$; $S=3$; $MN=5$; $RS=4$; $QRS=3$

- 5 the stemma is risen in the point where there are no common errors, obtaining the **oriented stemma**



- is focused on the material object (e.g. the manuscript)
- renders exhaustively the properties of the source
- avoids the arbitrary interpretations, conjectures, emendations
 - ensures maximum scientificity and factuality
 - offers instruments for the interpretation of the source text

- can produce so-called **headless edition**

headless edition = critical edition of all the manuscript sources without establishing a unified text

Ms. A

text and description

...

Ms. B

text and description

...

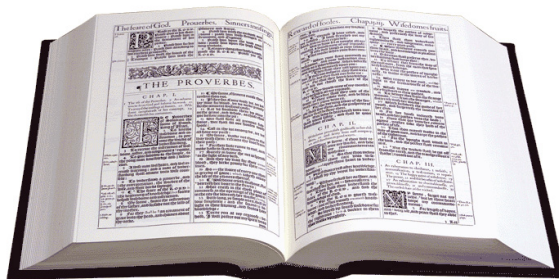
Ms. C

text and description

...

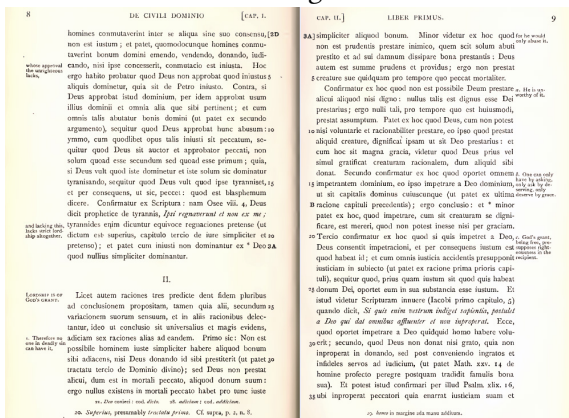
- Facsimile type edition
- Eclectic edition
- Literary (critical) edition
- Diplomatic edition
- Material edition

- photographic reproduction of the textual source
- contains eventually an introduction, a minimal apparatus and/or annexes (index, bibliography etc.)



1611 King James First Edition, 400th Anniversary Edition, The Bible Museum (2011)

- centered on the text established by the editor, usually through an eclectic method or the best manuscript method
- the critical apparatus is minimal, incomplete or inexistent
- the text fragments reconstituted by the editor are sometimes marked with conventional signs



J. WYCLIFFE, *De civili dominio*, lib. I, ed. Reginald Lane Poole, London, Wycliff Society, 1885

- centered on the text and its tradition
- contains an extended critical apparatus, mentions the textual variants and editorial decisions
- uses a scientific method to establish the text (e.g. stemmatic m.)

TRACTATUS PRIMUS

Cap. 7. De intentione
ad intellectum eorum quae dicta sunt

5 Ad intellectum autem omnium eorum quae dicta sunt
sciendum est quod formae nomen | et rationem primi
invenit STORC; et ante eos qui philosophi fuerunt ER-
CURI omnem causam ad materiam reverterunt. | Videntes
enim quod nihil in materia per quod id quod formabile est
10 formetur et quod materia formabilis formans se formae
causa esse non potest, DIXERUNT | formas esse a materia
separatas, eo quod quaecumque sunt in materia formae in
materiā inductae sunt; et ideo non possunt esse causae
formationis | materiae. Id enim quod per se et substantia-
15 liter et secundum seipsum causa est formationis non est
formatum sed formans secundum ipsum, et ideo tales for-
mas indeficiente formantes | extra materiam esse posue-
runt et separatas in lumine primorum agentium intellectu-
um existentes ex quibus sicut ex quodam sigillo omnium
20 formae quae formantur produci habent. |

Has autem formas – sic foris manentes et omnia for-
mantes – cum ipso lumine agentium intellectuum ex-
pandit DIXERUNT super formanda, et ideo tales formas
DIXERUNT esse principia formalia incorruptibilia per
quae vera habetur scientia et notitia | rerum, sicut lu-
mine solis color expanditur vel effunditur super colorata
visibilia | secundum eos qui dicunt, sicut et verum est,
quod colores non sunt in tenebris | sed in adventu lu-
minis | expanduntur super corpora terminata. Propter
quod etiam PYTHAGORICI colorem ‘epiphanium’ – hoc
est ‘desuper eminentem’ – nominaverunt; hoc igitur
modo DIXERUNT | a separatis formis per intelligentiae
agentis lumen formas effundi materiales, et ideo mate-
riales formas non vere dici formas sed verarum | for-
marum imagines, sed tam separatas quam imagines |
earum de rebus praedicari: separatas quidem eo quod
immaterialia lumine intelligentiae quod penetrativum
est | rerum | infunduntur omnibus et faciunt esse et
sunt principia cognitionis ipsorum; imagines autem

Cap[itu]l[us] 7. Ad i[n]tellectu[m] autem omnium eorum quae dicta sunt sciendum est quod formae nomen | et rationem primi invenit STORC; et ante eos qui philosophi fuerunt ER-
CURI omnem causam ad materiam reverterunt. | Videntes enim quod nihil in materia per quod id quod formabile est formetur et quod materia formabilis formans se formae causa esse non potest, DIXERUNT | formas esse a materia separatas, eo quod quaecumque sunt in materia formae in materiā inductae sunt; et ideo non possunt esse causae formationis | materiae. Id enim quod per se et substantia-
liter et secundum seipsum causa est formationis non est formatum sed formans secundum ipsum, et ideo tales formas indeficiente formantes | extra materiam esse posuerunt et separatas in lumine primorum agentium intellectuum existentes ex quibus sicut ex quodam sigillo omnium formae quae formantur produci habent. |

3-4 Cap. – sunt om. P2 V2 R6 s pa z | De – sunt | De qua forma agendum est in hoc opere et quomodo (causa R4) formae (forma R4) hic (hanc R4) definitio data superius et de oppositis circa dubitationem hanc contingitibus BIR4 De complexio intellectus eorum quae dicta sunt de forma B4 De inventionis formae ad intellectum dicendum qm om. B42 3 intentiones | formae add. P4 S8 R1 4 quae | omnium add. M42 5 autem om. R2R6 omnium om. B3 | et rationem om. B1 P4 s pa z | 6 est om. S8 P3B3B R2R6 | formae | quae prout. R2 quae dicta sunt add. S1 con. S1 | nomen | natura prout. M42 | et omnium om. B3B R12 6-7 primi invenit | prout invenit P1 B1 P4 B2 O1 M42 P3 V2 primo invenit B3B invenit BIR4 primi invenit R2 7 qui erant add. O1 fuerant | erant V2 7-8 Epiphanii | epiphanii Cap[itu]l[us] 7. Ad i[n]tellectu[m] autem omnium eorum quae dicta sunt sciendum est quod formae nomen | et rationem primi invenit STORC; et ante eos qui philosophi fuerunt ER-
CURI omnem causam ad materiam reverterunt. | Videntes enim quod nihil in materia per quod id quod formabile est formetur et quod materia formabilis formans se formae causa esse non potest, DIXERUNT | formas esse a materia separatas, eo quod quaecumque sunt in materia formae in materiā inductae sunt; et ideo non possunt esse causae formationis | materiae. Id enim quod per se et substantia-
liter et secundum seipsum causa est formationis non est formatum sed formans secundum ipsum, et ideo tales formas indeficiente formantes | extra materiam esse posuerunt et separatas in lumine primorum agentium intellectuum existentes ex quibus sicut ex quodam sigillo omnium formae quae formantur produci habent. |

ALBERTUS MAGNUS, *Liber sex principiorum*, p. xli, Institutum Alberti Magni Coloniense

- [illegible]



◀ ◻ ▶ ◀ ◻ ▶ ◀ ≡ ▶ ◀ ≡ ▶ ≡

- centered on the conserved material form of the text
- exhaustively describes and renders all the details of the source
- sometimes it does not contain the unified, edited text, but only variants (= headless edition)
- preferable in digital format, due to the large quantity of information

Feuillet(s)	Genre	Incipit	Remarques
6	Séquence	Alle celeste nec non et perhenne luia	I.4 ajout du mot <i>-Christi</i>
12	Offertoire	Ad te Domine	V. Respice, I.8 ajout du mot <i>-mei</i>
15	Introit	Gaudete in Domino	grattage du texte du psaume
18	Offertoire	Confortamini	I.11 grattage [<i>—enim deus</i>]
23	Hymne	Benedictus es	I.5 grattage et ajustement du texte sous la mélodie
23	Hymne	Benedictus es	I.3, 6 & 7 ajout <i>-es</i> , main 1 musique (cf. encre)
25	Offertoire	Exsulta satis	V. Loquetur, I.4 grattage et ajustement du texte sous la mélodie
48	Offertoire	Reges Tharsis	V. Suscipiant, I.6 rajout postérieur de la reprise <i>—et adorabunt</i>
51	Introit	Omnis terra	I.5 ajout postérieur <i>-terra</i>
53	Offertoire	Jubilare Deo universa terra	V. Locutum est I.3 grattage <i>—mea</i> (mauvaise place de la syllabe)
53	Offertoire	Jubilare Deo universa terra	V. Locutum est ajout postérieur de <i><est></i> (oubli)
73	Introit	Invocabit	I.8 ajout de <i>-me</i>
74	Graduel	Angelis suis	I.5 ajout postérieur de <i>-ne unquam</i>
76	Trait	Qui habitat	V. Quoniam ang., I.2 grattage du texte
94	Trait	De necessitatibus	I.4 grattage et réécriture du texte, main postérieure
98	Offertoire	Miserere mihi	V. Tibi soli, I.6 ajout du mot <i>—soli</i> , main 3
104	Offertoire	Domine in auxilium	rubrique Co grattée (erreur de rubrique)
107	Offertoire	Illumina oculos	V. Respice, I.2 grattage de la syllabe <i>—di</i> de <i>—exaudi</i> (placement)
108	Trait	Ad te levavi	I.8 grattage du mot <i>—oculos</i>
117	Graduel	Oculi omnium	I.3 grattage du mot <i>—manum</i>

Le graduel de Bellelay, Liste des interventions, <http://el.enc.sorbonne.fr/bellelay/correctiontexte.php>

- Introduction
- Text
- Critical apparatus



other auxiliary elements may be added: index, bibliography, diagrams, illustrations etc.

■ A critical edition contains in introduction:

1 sources description

- description of each manuscript
- relation between manuscripts (stemma codicum)

2 datation

3 attribution

4 doctrinal presentation

- the contents and the position of the text in historical context
- explicit and implicit sources

5 description of the editing procedure

- the used method of editing
- abbreviations and critical apparatus

6 secondary bibliography



the order and the length of introduction parts may vary; sometimes when some descriptive elements have been already published, a part may be replaced with a bibliographic reference

- The edited text follows certain linguistic and graphical standards to which the author adheres:
 - orthography** Classical Latin, Medieval Latin or uncorrected orthography
 - punctuation** modern punctuation, classical punctuation or original source punctuation
 - sectioning** the text is divided through titles in sections; the original sections may be kept, or a new logical sectioning can be made
 - formatting** different character shapes (italics, small caps etc.) or tags in digital format may be used to indicate specific elements: titles, names, quotes etc.

- contains all the palaeographic, historical, philological details attached to the text by the editor
- visually represented by: signs in text, footnotes, marginal notes, endnotes
- text lines are numbered, these numbers are used as references
- Types of apparatus:
 - palaeographic** (philological) describes the textual differences between manuscripts
 - sources** indicates the primary sources for quotes and allusions
 - biblical sources** sometimes a distinct apparatus for the biblical sources
 - tradition** indicates the manuscripts based on which the text is edited
 - comparative** when there are more recensions of the text, a secondary recension may have its own apparatus

- any type of edition can be encoded in **TEI**
- the same edition can be encoded in multiple modes
- an edition can be easily passed from a standard to another
- the same edition can be visualized through various interfaces
- the display of the critical apparatus is flexible and editable
- the digital critical edition is convertible to the classical printed format

Choose from the library or online an edition of a medieval text. Investigate the text and the introduction trying to answer the following questions:

1 What type of edition is it?

☐ facsimile ☐ eclectic ☐ critical ☐ diplomatic ☐ material

Remarks: _____

2 Which edition method was used?

☐ best manuscript ☐ eclectic ☐ stemmatic ☐ material

Remarks: _____

3 Which elements of critical edition are present:

■ in the introduction: _____

■ in the text: _____

■ in the critical apparatus: _____