

Text Editions

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The following notes apply to editions of Latin or vernacular texts, and to editions which are appendices to other theses. This guide applies only to the final edition. Each edition presents its own special problems, and these remarks are intended simply as guidelines.

A. INTRODUCTION

The *Introduction* should begin by describing briefly the significance of the text, the need for an edition, the history of previous editions, the *status quaestionis* on any important or disputed topics, previous research, the problems facing the editor, and at least a hint of the contribution of the present edition. The order of topics after this, and the amount of attention to be given to any of them will depend on the nature of the edition; for instance may follow a discussion of date and authorship of the text itself, its language, its significance, sources, analogues, and antecedents, and finally its circulation and later influence. The description of manuscripts, however, should always be given close attention.

Hence, a full **codicological** description should be given of all manuscripts from which texts are being edited, or which are being used in a recension. An account should be given of all the contents, item by item, of each manuscript. The physical description should indicate size, make-up (collation), columns, size of written area, lines per page, gatherings, catchwords, palaeography and scribal features, etc. The history of the manuscript(s) should indicate (where known) origin, date, provenance, recent history. A manuscript description crib may be obtained from Program Director.

An appropriate order for the remainder of the *Introduction* might be: textual history, i.e. stemmatics and relations between the manuscripts, followed by *Editorial Principles* (see B below) and any eventual critical notes on the text (see F below).

As in section 6 of the brochure entitled “The PhD Programme at the Centre for Medieval Studies”, quotations in the *Introduction* must be translated into the language of the thesis, normally English. When a primary source is quoted and translated, the original wording must be given in a footnote. Quotations given in footnotes only need not be translated. In case of doubt, the supervisor should be consulted.

B. EDITORIAL PRINCIPLES

Here the editor should explain (even if it is in accord with this document) the principles behind his choice of manuscripts on which to base the edition, such matters as the expansion of abbreviations, punctuation, orthography, capitalization, etc. The principles applied in the

different apparatuses should also be explained here. A list should be given of abbreviations used in the Critical Apparatus (see below). Sigla denoting manuscripts should be mentioned in the *Introduction* and repeated here: if the text has been published before, follow the sigla adopted by previous editors; if not, devise your own, following, if possible, the present names or homes of the manuscripts: *C* for a manuscript in Cambridge, *H* for a Harley manuscript, etc. Do not use the Greek alphabet for existing manuscripts; these should be reserved for hypothetical manuscripts, archetypes and hyparchetypes.

C. THE TEXT

1. Lay-out, etc.

The use of software developed for textual editing is recommended, for instance Classical Text Editor (CTE), of which the Centre subscribes to a departmental license. This will produce print-ready copy and cater for most challenges encountered in editing medieval texts.

Use at least 1½ spacing throughout and number lines in the outer margin; depending on the type and length of text you are editing, each page or paragraph or section/chapter of the text should have its own lineation, except where poetry is in question. The manuscript lineation should not normally be retained or indicated, unless the lineation is significant; the end of the pages (or columns) should be marked in the text with a vertical line |, and the folio number given in the margin: fol. 72r—use r and v, not a and b. Indicate columns thus: fol. 75ra, 75vb, 75vc, etc.

2. Orthography

The orthography of the manuscript should be carefully preserved in the following cases: (a) vernacular texts; (b) Latin texts that are extant in a *codex unicus* or that are being edited from a single ‘base’ manuscript; (c) Vulgar Latin texts; (d) historical documents (charters and diplomas). The manuscript distinction between **u** and **v**, and between **i** and **j**, should be preserved (except in French texts, where they may be normalized to modern practice). Initial capital **V** in the manuscript should be written **U** if it is a vowel, **V** if it is a consonant. Initial capital **J** (**I**) in the manuscript should be written **I** or **J** as appropriate—e.g., as **J**, if the non-capitalized spelling is *junior*. Expansion of abbreviations should reflect the orthographic practice of the scribe: e.g. expand *p* with a horizontal stroke through its descender to *pre*, *ro* with abbreviation stroke to *racio*, if the scribe usually writes *e* for classical *ae*, *-cio* for *-tio*, etc. Decisions of this kind should be mentioned in the *Editorial Principles* to the text.

Latin orthography may, however, be classicized in the following case: if a critical edition is being prepared from more than one manuscript or document, and if the text is of interest more for its contents (e.g. a philosophical text) than for its language, then it may be impossible to preserve the orthography of a single manuscript. Also, such practice may conflict with normal practice in the discipline (especially philosophy). If so, the orthography may be adjusted to classical Latin spelling. Attention should be drawn to the scribal orthography in the *Introduction* and in the *Editorial Principles* to the text.

3. Expansion of Abbreviations

Manuscript abbreviations should always be expanded. Expansions need not be indicated in the text, except in editions of English texts (in which expansions should be indicated by *italics*). On expansions in the Critical Apparatus, see below. Practice on expansions should be described explicitly in the *Editorial Principles* to the text, and the evidence given for decisions on doubtful points such as *pre/prae*.

4. Conventional signs

An editor may, if he wishes, follow the conventions used by a series appropriate to the language of the text that he is editing (e.g. the Early English Text Society, The CCCM, etc.); this practice should be stated in the *Editorial Principles* to the text. In Latin texts, or where no standard practice is established, the following system is suggested:

Words or letters supplied (for any reason) or produced by emendation (whether conjectural or from another manuscript) should be in pointed brackets < >. Words to be omitted should be in square brackets []. Details of any additions or alterations, whether by the main hand or another, should be given in the Critical Apparatus and, if necessary, discussed in the *Introduction*. Indicate a lacuna by three asterisks *** if the text is damaged; if the lacuna is conjectural (based on a deficiency of grammar or sense) place the asterisks in pointed brackets <***>. In the case of a *locus desperandus*, a corrupt passage that defeats conjectural emendation, place an obelus † both before and after the words in question in the text.

5. Punctuation

Normally punctuation should be modern, and according to the syntax of the text, but the editor should consider whether the punctuation of the original manuscript may in fact be adequate for modern readers; if it is (and it should have been scrupulously preserved in your first transcript, it should be used and indicated by the most appropriate typographic symbols available. Critical editions of Latin texts whose orthography has been classicized should, of course, be given modern punctuation. In any case, the punctuation of the manuscript should be described in the *Introduction* and your own procedure indicated in the *Editorial Principles* to the text.

6. Capitalization of proper names should be in accord with modern practices. The individual divine persons of the Trinity, *Deus*, and *Dominus* could be capitalized at the discretion of the editor. Remember to be consistent.

7. Paragraphs, Chapters

Wherever possible, the manuscript divisions (chapters, sections, etc) should be followed. If this would result in an inconveniently unbroken text, adopt your own paragraphing, but explain your practice in the *Editorial Principles*. Manuscript rubrics, marginal chapter headings, etc., should, of course, be preserved faithfully—they are part of the edited text. If you find it convenient to supply your own headings, do NOT do so in angled brackets—these should be used only in cases where you think that the words supplied was in the archetype copy of the text and have subsequently been lost. Find another way of highlighting your editorial additions to the text, headings, chapter numbers, etc, for instance by printing these in **bold** typeface.

D. CRITICAL APPARATUS

If possible, a *Critical Apparatus* should appear together with the text to which it refers. The Apparatus should ideally be located at the bottom of each page (easily done in text editors such as the CTE) but could also be located on a facing page opposite the text. The Apparatus should be single spaced but separated from the body of the text by a line or space. It should include variant readings, conjectures (where appropriate), original readings (where you have emended the text), account of physical defects that effects the text (blots, tears, etc), scribal alterations, additions by later hands, scribal doodles, etc. The Apparatus should be descriptive only, and should not be used to discuss problems, to justify emendations, or to explain errors, etc.: all such discussions should be reserved for the *Textual Notes*.

In general, the Apparatus should be negative, i.e. only the manuscripts whose readings diverge from an adopted reading should be listed after the lemma; sometimes, however, if the manuscript tradition is large, for the reader to determine which manuscripts do display the reading of the established text without having to count manuscripts on his fingers, such references in the Apparatus may be positive (e.g. **12** iniquitatum *ABDFH*] iniquitatis *CEG*). The Apparatus should include all substantive variants, i.e. all variants other than purely orthographic ones; in some texts syntactical variants, or variants of single manuscripts, may have to be omitted. The Apparatus is traditionally written in a highly stereotypized Latin.

Line numbers and readings should be given without underlining; sigla and editorial matter should be set in *italics*: editorial matter may be in English or Latin—if you use Latin, be sure to follow established practice. For theological and philosophical texts the Critical Apparatus must follow the guidelines found in the article, “Abréviations latines et signes recommandés pour l’apparat critique des éditions des textes médiévaux”, *SIEPM*, Bulletin, 2 (1960), 142-49, a copy of which is available in the CMS Office. The lemma must be the word(s) in your text. Variant readings should be separated by a square bracket]. The conventional signs (brackets, etc) of the text should not be repeated in the Apparatus. If you have used angled brackets in the text, your note should explain whether this is (a) an emendation, (b) supplied; if (b), you must state whether the manuscript has a physical defect or whether the word has been supplied for the grammar or sense, e.g.:

9 uersum *A*] uerum *B*, carmen *C* (Where your text reads *uersum*)
12 praeter] *scripsi*, propter *AB*

Expansion of abbreviations usually need not be indicated in the *Critical Apparatus*, even in English texts. There are, however, occasions when it may be necessary to do so, in order to justify an emendation or to explain an error; e.g. if you are emending *causam* to *tam*, the reader may want to know if the original has *causam* in full or *cam* (with a horizontal stroke above).

E. SOURCE APPARATUS

The source apparatus should be reserved for the identification of internal references (such as Scripture) and for brief one-line notes. In this case the notes should be printed on the same page as the text and the *Critical Apparatus*, preferably preceding the latter. Sometimes, depending on the nature of the edited text and the sources it builds on, the *Source Apparatus* is divided into a Biblical Apparatus and an Apparatus for other, non-biblical sources. Syntactical and other comments (on contents, language, style, metre, etc.) should not be printed in the Source Apparatus but be reserved for the *Textual Notes*.

Biblical references should be to the Vulgate and given in this way: 2 Cor. 4:12. Follow the abbreviations used in standard editions of the Vulgate (Weber-Gryson, eds, *Biblia sacra Vulgata*, editio quinta [Stuttgart, 2007]). References to classical authors in the *Source Apparatus* should follow the principles adopted for the *Thesaurus Linguae Latinae*; references to medieval authors should follow the conventions set down by the *Novum glossarium mediae latinitatis*.

F. TEXTUAL NOTES

The extent, and therefore the lay-out, of the commentary depend on the nature of the text. It may be limited simply to a Source Apparatus, in which case these notes do not apply. In other editions, however, where the explication and discussion is a major part of the thesis, the annotation may be more extensive, including discussion of textual cruces, translation and interpretative problems, philological details, literary parallels, etc. Even so, notes should be brief and to the point; they should not include material relevant to the interpretation of the whole work (which should be in the *Introduction*) or material more suitable for an Appendix (if, for instance, the note is more than a page in length). Notes of the more substantial kind (as opposed to the *Source Apparatus* sort) should either be printed at the end of the *Introduction* or follow the text; they should be double-spaced and separated from each other by three spaces. Line references should be offset in the left-hand margin, the last digit four spaces from the note, which should begin with a capital and should not be indented. The lemma should be set in **bold** typeface and followed by a colon. Quoted words in the note should be set in *italics*. There should be no footnotes in the commentary; if a work listed in the Bibliography is cited, it may be referred to by author and short title.

G. GLOSSARY

If a glossary is provided, it should be preceded by brief notes describing the principles on which it has been compiled (i.e. whether it is a complete *index verborum* or a selective list of difficult words, etc.). Only words and forms found in the text should be used as headwords: do not reconstruct the infinitive or first person present singular of verbs, or the nominative of nouns. Latin words should not normally be parsed. If the etymology is given, it should be in brackets after the complete entry. Headwords should be in capitals; glosses and grammatical details should not be underlined. Punctuation should be kept to a minimum. For English texts the Glossary by N. Davis to *Early Middle English Verse and Prose*, ed. by J. A. W. Bennett and G.

V. Smithers, 2nd edn (Oxford, 1969) is a useful model. Editors of Latin texts should follow the rules laid down for the Toronto Medieval Latin Texts, available from the General Editor or the Chairman of the Latin Committee (except that more information may be desirable in a thesis).