

How to Use **Classical Text Editor** to Make Apparatuses?
The case of Jacques de Vitry
sermon 74 *ad pueros et adolescentes*

Introduction by
Rita BEYERS

1. JACQUES DE VITRY AND HIS *SERMONES VVLGARES VEL AD STATVS*

1.1. Jacques de Vitry, his life and work¹

Jacques de Vitry (hereafter: Vitry) was born in Vitry-en-Perthois near Reims in the middle of the twelfth century, about 1165. He studied in Paris and was a product of Peter the Chanter's circle. Around 1208, attracted by the reputation of the beguine Marie of Oignies, he settled in Oignies (near Namur, diocese of Liège) as an Augustinian canon at the priory of Saint-Nicolas. Soon after the death of Marie d'Oignies in 1213, Vitry wrote her biography, *Vita beatae Mariae Ogniacensis*².

From 1211 to 1213 he toured in France and Germany preaching against the Albigenses, and recruiting many crusaders. In 1214, he was elected Bishop of Acre in the Latin kingdom of Jerusalem (nowadays Acco, Israel). He arrived at his see in 1216. Subsequently, he was heavily involved in the Fifth Crusade (1213-1221), and participated in the Siege of Damietta from 1218 to 1220. In 1219 he began to write the *Historia Hierosolymitana abbreviata*. This historical work consists of two parts. Book I, called *Historia Orientalis* (124 MSS³) recounts the history of the Holy Land from the advent of Islam until the crusades of his own day. The second book, *Historia Occidentalis*, left uncomplete (24 MSS)⁴, contains a description of the renewal of the Church in the Latin West. In 1225 Vitry returned to Europe. He worked in the service of the bishop of Liège, Hugh of Pierrepont (1226-1229), and carried out many ecclesiastical functions at Cologne, Oignies, and Louvain. In 1228 Pope Gregory X made him cardinal-bishop of Tusculum (near Rome). Vitry spent his last years working in the papal curia. He died in Rome on 1 May 1240; on his own request, his remains were transferred to Oignies, where they were buried in 1241.

Although his *Historia Orientalis* became the most widely circulated part of his literary oeuvre, Vitry is primarily known as a preacher. He lived at the time that the Church recognized the necessity of moral instruction of the people by preachers (primarily trained in Paris), and actively promoted preaching from the pulpit as an effective form of pastoral care. He left about 440 sermons, constituting four collections:

194 *Sermones de tempore* or sunday sermons; 3 complete MSS, 13 fragmentary MSS

143 *Sermones de sanctis* or sermons for saints' feasts; 7 MSS

27 *Sermones feriales uel communes* or sermons for weekdays and common feasts; 5 MSS

74 *Sermones uulgares uel ad status* or sermons for the people; 18 MSS.

¹ Jean LONGÈRE ed., *Iacobi de Vitriaco Sermones uulgares uel ad status. Tomus I. Prologus, I-XXXVI* (CC CM 255), Turnhout 2013: introduction; Jean DONNADIEU, *Jacques de Vitry (1175/1180-1240). Entre l'Orient et l'Occident: l'évêque aux trois visages (Témoins de notre histoire 19)*, Turnhout 2014.

² Ed. R.B.C. HUYGENS, CC CM 252, 2012.

³ Ed. Jean DONNADIEU, *Sous la Règle de saint Augustin 12*, Turnhout 2008.

⁴ Ed. John Frederick HINNEBUSCH, *Spicilegium Friburgense 17*, 1972.

Most of these 440 sermons will actually have been preached earlier, but Vitry compiled his sermons into these collections in the years after his return to Europe (1226-1240).

1.2. The *sermones uulgares uel ad status*

Among those four collections, the 74 *sermones ad status* enjoyed the greatest popularity, as is proved by the 18 surviving manuscripts, 14 complete and 4 fragmentary. These sermons are directed to different social groups within medieval christian society, both clerus and laity; in each of them, Vitry dwells on the duties associated with everyone's state in life.⁵ His sermons are to be seen as 'model sermons', i.e. as tools for a preacher to consult when constructing his own sermons.

As such, they all have a clear structure and recognisable pattern. Each sermon starts with a *thema* or Biblical quotation that will be the topic of the sermon. Immediately thereafter follows another, related, Biblical quotation, the *prothema*, so called because it will be briefly treated before the *thema*. The short comment on the *prothema* always ends with an invocation for divine assistance, without which the preacher cannot achieve his goal. After this the preacher repeats the *thema* and develops it in the rest of his sermon, so that it will pop up again and again, as a thread running through the sermon.

In order to convey his message to his audience, the preacher must adapt his style to the quality of his listeners, *pro qualitate audientium*. He must avoid difficult, lofty words, or profound sentences, and use arguments that appeal to their own experience, so Vitry explicitly states in his prologue⁶. He will prefer two kinds of sources: *auctoritates* with a special preference for the Bible, and – and this is the most striking characteristic of his sermons –, *exempla*, real life anecdotes told in a transparent, easy narrative style and often based on personal experience - or so the preacher wants us to believe.

These *exempla* function as a kind of *doctrina exemplaris*, teaching through examples, to use the words of Alanus of Lille⁷. More than 430 *exempla* are found in Vitry's sermons. They

⁵ Content of Part I (edited by J. Longère, CC CM 255): *Prologus*; Serm. 1-8: *ad prelatos et sacerdotes*; 9-11: *ad canonicos seculares et alios clericos*; 12: *ad canonicos seculares in electionibus*; 13-14: *in ordinibus clericorum*; 15-16: *ad scolares*; 17-18: *ad iudices et aduocatos*; 19-21: *ad theologos et predicatores*; 22-23: *ad monachos nigros*; 24-25: *ad monachos albos et grisios*; 26-27: *ad moniales nigras*; 28-29: *ad monachas albas cisterciensis ordinis et grisias et alias*; 30-32: *ad canonicos regulares*; 33-34: *ad heremitas et solitarios ac inclusos*; 35-36: *ad fratres minores*.

Content of Part II (unedited): Serm. 37-38: *military orders*; 39-40: *hospitalers and nurses of the sick*; 41-42: *lepers and other sick*; 43-43: *poor and afflicted*; 45-46: *those grieving for the death of relatives or friends*; 47-48: *crusaders or those about to be crusaders*; 49-50: *pilgrims*; 51-53: *the mighty and soldiers*; 54-55: *citizens and burghers*; 56-59: *merchants and money-changers*; 60-61: *husbandmen vinedressers and other labourers*; 62: *artificers*; 63: *sailors and marines*; 64-65: *manservants and maidservants*; 66-68: *the married*; 69-70: *widows and the continent*; 71-72: *virgins and young girls*; 73-74: *boys and young men*.

⁶ Iacobus de Vitriaco, Prologus, l. 82/83 : *Pro qualitate igitur audientium formari debet sermo doctorum* (p. 7). See also l. 90-102 ; l. 165/170 : *Relictis enim uerbis curiosis et politis, conuertere debemus ingenium nostrum ad edificationem rudium et agrestium eruditionem, quibus quasi corporalia et palpabilia et talia que per experientiam nouerunt frequentius sunt proponenda. Magis enim mouentur exterioribus exemplis quam auctoritatibus uel profundis sententiis.*

Diuersa diuersis according to the formula of Humbert of Romans in his *De eruditione predicatorum* 439 (see Sarah KHAN, *Diversa Diversis. Mittelalterliche Standespredigten und ihre Visualisierung* (Pictura et Poesis), Köln/Weimar 2007).

⁷ Alanus ab Insulis, *Ars praedicandi*, PL 210, 114: *In fine uero debet uti exemplis ad probandum quod intendit, quia familiaris est doctrina exemplaris.* (cited by R. & M. ROUSE, *Preachers, Florilegia and Sermons: Studies on the Manipulus florum of Thomas of Ireland* (Studies and Texts 47), Toronto 1979, p. 71 n. 14. See also

often are concentrated at the end of the sermon, as a kind of grab bag for preachers in search of a good story. These examples have soon attracted special attention and were compiled in specific collections, of which many manuscripts survive.⁸

Despite the fact that Vitry is one of the classics in the medieval *sermones*- and *exempla*-literature, his sermons themselves are still for the greatest part not available in critical editions. The *sermones feriales* have been edited in an unpublished PhD (Caroline Muessig, Montreal 1993); there are critical editions of several individual sermons; *exempla* from the *sermones communes* and *uulgares* are available in print⁹; and recently the first part of the *sermones ad status*, 1-36, has been edited by the great French specialist of medieval sermon literature, Jean Longère.¹⁰ That is to say that the complete edition of Vitry's *sermones* remains an urgent desideratum.

1.3. Sermo 74 *ad pueros et adolescentes*

1.3.1. Theme of sermon 74

The last two sermons of the collection (73-74) are addressed to the male youngsters. Their topic is, no small wonder, the importance of education.

Sermon 73 treats the topic from the point of view of the parents, whose educational duties and responsibilities it stresses – they should give the good example –, according to the theme chosen for this sermon, which is a verse from Proverbs 22, 6: ‘Train up a child in the way he should go; and when he is old, he will not depart from it’ – *Prouerbiū est adulescens iuxta uiam suam etiam cum senuerit non recedet ab ea*.

Sermon 74 concentrates on the youngsters and treats topics as school, sexual behaviour, sins and repentance, and the necessity of a quick and honest confession. Its theme comes from the book Revelation 16, 15: ‘(Behold, I come as a thief.) Blessed is he who watches and keeps his garments, lest he walk naked and they see his shame’ – *beatus qui uigilat et custodit uestimenta sua, ne nudus ambulet et uideant turpitudinem eius*. The image of the garment will run as a thread through the sermon. The *prothema* is a verse from Proverbs 22, 15: ‘Foolishness is bound in the heart of a child, but the rod of correction shall drive it far from him’ – *Stultitia colligata est in corde pueri et uirga disciplinae fugabit eam*.

The topic of both sermons is developed through a wealth of Biblical passages and a series of *exempla* - seven in a row at the end of sermon 74. Vitry took care to identify the biblical

Markus SCHÜRER, *Das Exemplum oder die erzählte Institution. Studien zum Beispielgebrauch bei den Dominikanern und Franziskanern des 13. Jahrhunderts* (Vita regularis, Abhandlungen 23), Berlin 2005; Marie Anne POLO DE BEAULIEU, Pascal COLLOMB, Jacques BERLIOZ, *Le tonnerre des exemples. Exempla et médiation culturelle dans l'Occident médiéval*, Rennes 2010.

⁸ See John Frederick HINNEBUSCH, *Extant Manuscripts of the Writings of Jacques de Vitry*, Brussels 1997, pp. 162-3, for the *sermones uulgares* and *communes*.

⁹ Thomas Frederick CRANE, *The Exempla or Illustrative Stories from the Sermones of Jacques de Vitry. Edited with Introduction, Analysis, and Notes*, London 1890 (exempla from the *sermones ad status* based on MS **Paris BnF lat. 17509**); Goswin FRENKEN, *Die Exempla des Jacob von Vitry. Ein Beitrag zur Geschichte der Erzählliteratur des Mittelalters* (Quellen und Untersuchungen zur lateinischen Philologie des Mittelalters 5), München 1914; Joseph GREVEN, *Die Exempla aus den Sermones feriales et communes des Jakob von Vitry* (Sammlung mittellateinischer Texte 9), Heidelberg 1914.

¹⁰ See note 1. For the second part, he made first drafts of the edition of sermons 47-48 (ad cruce signatos), 49-50 (ad peregrinos) and 74 (ad pueros et adolescentes).

passages by systematically giving the name of the book and the number of the chapter (not of the verse). As for consultation help, the content of the sermons has been made accessible in most manuscripts through marginal rubrics, i.e. titles that describe/summarize the topic of each paragraph. In your handout, these rubrics are numbered, and put in italics.

Sermon 73 has been edited in 1888 by PITRA from a single manuscript¹¹, most *exempla* from sermon 74 are included in the 1890 collection of *exempla* from the sermons of Jacques de Vitry by Thomas CRANE¹², but the sermon as a whole is still unedited.

1.3.2. Content of sermon 74¹³

1. The *prothema* explicits the opposition between innate foolishness (*multe uane et stulte cogitationes congregantur in corde pueri*) and the need to correct the young through learning and physical chastising (wordplay *disciplina uerborum – disciplina uerberum*, the discipline of words and whips). The last sentence states that it is easier to educate and convert youngsters than old men.

2.-3. This is illustrated in the following two paragraphs with the story of the quick and easy conversion of Bernardus of Clairvaux's youngest brother as opposed to the more headstrong attitude of his father. L. 33 repeats that children need to be disciplined both by learning and physical punishment.

Chapter 4. concedes that some children cannot be corrected by lashes and that reprimanding them has often the reverse effect. Vitry compares their behaviour to that of false dogs who bite the hand of the one who gives them bread.

The *prothema* concludes with an invocation to pray that with God's help foolishness be expelled from the hearts of the audience – today.

5. Repetition of the *thema* and beginning of the sermon.

As had already been alluded to on l. 10, the devil is the number one enemy of the youngsters. He is always trying to seduce them, day and night, like a roaring lion looking for victims to devore. He has a special appetite for delicate innocent souls, who are like juicy, healthy apples. So a special warning is at place against the attacks of the infernal thief, who wants to steal their garment of innocence.

6. Here Vitry uses the metaphor of the game of dice, where the *uestimenta*, the cloths of the youngsters, are at stake. The three dice used by the devil, i.e. the three weaknesses the devil plays with, are fleshly lust, avarice, and pride. Again, let's be aware of these temptations and resist them in order not to lose our *uestimenta*.

7. The garments of the soul are the virtues. The youngsters must honor them and not stain them with the mud of luxury, as some do who have intercourse with prostitutes. This is a deadly sin, and should you die in the act, you will go to hell.

¹¹ Joannes Baptista cardinalis PITRA, *Analecta novissima. Spicilegii Solesmensis altera continuatio. II. Tusculana*, Paris 1888, pp. 439-42: from MS. **Vat. lat. 9352**, a collection of *exempla*. taken from Vitry's sermons.

¹² See note 9: *Exempla* 293-303, pp. 123-17 (text), 262-67 (notes).

¹³ The content put in bold refers to the five chapters that will be the object of the tutorial. These chapters (2-3, 16, 23, 27) are put in black inkt in the separate pdf-file containing the text of the whole sermon.

Chapter 8. is again a warning against sins of the flesh and intercourse with prostitutes, who are called ‘putes’ (French) because they stink before God and the world, and they may infect you with leprosy. The chapter ends with a comparison of the *luxuriosus*, the voluptuous, with a donkey. As this animal prefers a stable to a palace, thistles to roses, and dung to a garden (presumably with fresh vegetables and nice flowers?), so the luxurious prefers the stench of the brothel to the parfum of paradise.

Chapter 9. is just one sentence stating that once the devil has you in his grip, it will go from bad to worse.

Chapter 10. is a specific warning against the dangers of the game of dice; the preacher knows of young children who were so addicted that they ended up as thieves and were hanged.

Chapter 11. stresses the duty of the parents to see to it that their children learn a job, so that they can live a decent life as adults. Children should be occupied and learn to work and not be like a cat who likes to eat fish but not to catch it.

12. So, children, future teachers, apply yourself at school, make yourself literate and do not try to escape from schoolwork by bribing your masters to write your poems for you.

13-14. In the same way as masters who let themselves be bribed, parents who permit their children to frequent taverns and brothels, are to be condemned. Those who frequent these unchristian places are even worse than gentiles and Jews.

Chapters 15. and 16. contain two stories from Gregory the Great, around the catchword ‘curse, blasphemy’. The first is the story of a five years old boy who was allowed by his parents to curse the name of God. When he got ill, and was lying in his father’s arms, he saw demons coming up to him, cursed the name of God and died instantly, carried off by the demons. And rightly so: children should not curse or call the devil’s name.

The second (16.) tells the story of the man who said to his servant: “Come, devil, take off my shoes”. On these words, the devil in person came and did what the man had asked for.¹⁴

17. Then follows a third story on the topic of blasphemy. The story of the man who cursed God but was not prepared to deny Christ’s mother is a well-known miracle of the Virgin Mary. A man lost all his property at dice, and invoked the devil. He applied to a wealthy Jew, who said to him: “Deny Christ, his mother and all the saints and I’ll make sure that you will possess more than you ever had before.” The man would not deny the Virgin Mary, so the deal was off and he remained poor. One day in the church, an image of the Virgin bowed twice to him. A rich man who had witnessed the scene, asked him what this meant. As it became clear that the image thanked him for not having denied the Virgin Mary, the rich man was so moved that he gave him his daughter to marry and made him even richer than the Jew had been willing to do.

Chapter 18. condemns lying as a most shameful sin.

Chapter 19. tells the youngsters to avoid this highly addictive sin.

¹⁴ corrigia: latchet, shoe lace; caliga: boot.

Chapter 20. returns to the *thema* of this sermon, the *uestimenta*, and stresses that youngsters dress themselves decently and should not indulge in unacceptable sexual behaviour. The preacher knows examples of such youngsters who became sodomites (homosexuals).

21. But youngsters should also abstain from contact with the other sex, because women are as dangerous as a snake.

Chapter 22. stresses the need to confess your sins as soon as you have committed them; just as you will wash away a stain in a cloth right away.

Then follows a series of seven particularly striking examples.

Chapter 23. tells a famous story from the Roman de Renard, the confession of the fox.¹⁵

Chapter 24. illustrates with examples from the preacher's own practice that many youngsters relapse into their sinful habits right after or even during their confession.

25. Those youngsters are like a wicked child that will not stop crying just to annoy the other members of his family.

Chapter 26. is a humorous evocation of how sinners may try to excuse themselves for their behaviour.

Chapter 27. tells the story of sins written on a sheet of paper (*cedula*) that disappear miraculously.

Chapter 28. tells about a confession made in the midst of a perilous sea storm.

29. The series of examples ends with a climax, telling the story of a man who was trapped by the devil into confessing his sins to the devil himself, but whose soul was rescued from the devil by a divine judgement.

The closing sentence summarizes the lesson to retain from these stories: the youngsters must confess regularly in order to recover the garments (*uestimenta*) they may have lost through sins.

2. EDITING SERMON 74

2.1. Introductory observations on the *ars edendi*

'In strictly pragmatic terms it is probably true to say that an edition often has a shelf life considerably longer than that enjoyed by the average interpretative or even historical study, but the esteem enjoyed by those who produce an edition <...> does not generously reflect that longevity. Even now dark rumours circulate that certain faculties at certain universities will not accept an edition as a suitable fulfilment of the requirements for a doctorate. And yet those who have been involved in the production of both editorial and interpretative or historical studies will usually agree that it is the

¹⁵ uulpes: fox ('Renard'); taxus: badger ('Grimbert'); gallina: hen, chicken.

first that is the more demanding. Whereas the critic can, if the evidence is too elusive, confused, or incomprehensible, redirect his track to circumvent the problem, there is no escape from the demand to make the edited text comprehensible and transparent – the text sets the problem which cannot be avoided. Yet in the last resort, how can any study of the past gain any purchase on the more or / less exiguous evidence without editions? The critic, however superior he may regard the skills which he himself practises, must rely on the drudge to provide him with the material on which he works. We can all give examples of a medieval author or text which hardly figures on the interpreter's radar screen simply because there is no edition which can be quoted or cited.'

The editors of the volume *Probable Truth. Editing Medieval Texts from Britain in the Twenty-First Century*¹⁶ point out a problem many editors are all too familiar with, that is the rather poor appreciation of their work by the scientific community. Editing a medieval text is, indeed, not the most popular of scientific activities. Moreover, it is one of the most demanding branches in the field of humanities, because there is no easy answer to the question of how to produce a good edition. There is not just one methodology that can successfully be applied to all texts; the contrary is true. And yet, we will always need new critical editions, because critical editions must answer to the needs of an ever renewing readership¹⁷. In that respect, editions are like translations, they do have an expiration date.

The variety of methods of editorial practice has to do with the variety of texts to be edited. Textual criticism is an *ars antiqua*. It started in Alexandria in the third century B.C. and since then the questions to be asked and the methods to find the appropriate answers have constantly been developed and finetuned.

Today, the possibilities offered to an editor who wants to go to his business are both complex and promising. Of course, he/she must take into account the readership he/she is making the edition for (a doctoral jury will expect another kind of edition than a class of undergraduate students), the specific demands, restraints, and instructions to follow if he/she wants to publish in a certain series or with a certain publishing house or Digital Humanities Centre (they too have their rules).

But most importantly the editor has to find the method appropriate to his/her text. This is both comfortable and a little unnerving, because every editor has to fight his/her own devils, or, to put it less dramatically, has to crack his/her own case. Paolo Chiesa, one of the leading Italian mediolatinists (State University of Milan) and author of many critical editions of medieval Latin texts, especially works translated from Greek, has a nice metaphor for this situation.¹⁸ In his 24th lesson on mediaeval Latin philology he gives an overview of the different choices for editorial strategies, emphasizing that there is much space for editorial experiment and for trying out innovative, creative solutions. He describes this situation as 'cuccinare senza ricette', cooking without recipes. The aim of this tutorial is to provide you with at least one efficient cooking tool, Classical Text Editor (CTE), and to initiate you in some kitchen

¹⁶ *Probable Truth. Editing Medieval Texts from Britain in the Twenty-First Century*, edited by Vincent GILLESPIE and Anne HUDSON (Texts and Transitions 5), Turnhout 2013, pp. 1-2.

¹⁷ Dominique POIREL, 'L'édition des textes médiolatins,' in *Pratiques philologiques en Europe. Table ronde organisée par l'École nationale des chartes, vendredi 23 septembre 2005*, dir. Frédéric Duval (Études et rencontres de l'École des chartes, 21), Paris 2006, p. 160: 'éditer, comme traduire, c'est toujours plus ou moins transposer, puisque c'est pour le lecteur d'aujourd'hui que nous travaillons.'

¹⁸ Paolo CHIESA, *Venticinque lezioni di filologia mediolatina* (Galluzzo paperbacks 3), Firenze 2016, ch. 24. *Cuccinare senza ricette. Repertorio non vincolante di strategie editoriali*, pp. 220-27. English version as e-book: Paolo CHIESA, *Medieval Latin Philology. An Overview through Case-Studies*, Firenze 2019.

secrets of the chef preparing his or her *apparatus*. Sermon 74 of Jacques de Vitry will serve as our testcase.

2.2. *Scala editionis*: ten steps to arrive at a critical edition

Making a critical edition supposes taking a series of steps.

Step 1. Generally spoken one must first **collect** all the witnesses: manuscripts; published editions, old and new (so that the critical apparatus can also include readings drawn from these),

Step 2. then find a **copy-text** and transcribe it,

Step 3. next **compare** this text with all the witnesses, one after another, a process which is called ‘collation’ from the Latin *collatio*, comparison.

In transcribing the manuscripts and meandering through their readings, you will have discovered considerable textual variation and have started forming preliminary ideas about the affiliations between the witnesses.

Step 4. Next comes the thorough **examination of the variants**. This involves assessing the intrinsic value of the variant readings and trying to identify groups of manuscripts and **establishing the relationships** between these groups. If possible this examination will lead to a *stemma codicum*, which visualizes the network of relationships between all the witnesses.

Step 5. Then comes the crucial moment where you as the editor must make a decision, based on solid arguments, what you will print, which reading you consider to be the authentic reading that comes in the text and which readings come in the critical apparatus, or, in the case that none of the readings is considered to be authentic, which conjecture should be made. This can be a complex, time consuming intellectual exercise, but at the end you will have to cut the knot.¹⁹ If you have been able to draw up a *stemma codicum*, this will serve as the basis and justification of the *ratio edendi* you will follow in establishing the text.

Step 6. Together with the text the editor establishes the **critical apparatus**. Here the software **Classical Text Editor** can be of invaluable help, as will be explained by Christine Vande Veire.

There is a fundamental difference between collating the witnesses (manuscripts and/or editions) and establishing a critical apparatus. Collations must be exhaustive; a critical apparatus must be **selective**. You can not record all the deviating/erroneous readings of the manuscripts you have retained for the text constitution. How to decide which variants to record and which to eliminate from editorial consideration, is another matter of concern to the editor. In any case, variants that have some bearing on the establishment of the text, or that are serviceable for justifying the editorial choice or explaining difficulties in the transmission, will have to find a place in the critical apparatus.

¹⁹ See R.B.C. HUYGENS, *Ars edendi. A practical introduction to editing medieval Latin texts*, Turnhout 2000, p. 18: ‘<...> don’t be afraid of making a decision or a statement you may be criticized for <...> the point is not so much whether you are right or should have decided otherwise, but whether you are capable of doing the work you are doing. Editors who are too anxious about taking the risk a choice between readings inevitably presents, should abstain altogether or restrict themselves to publishing what they think are autographs – and even then they will have to cut several knots.’

Step 7. But other apparatuses must be added to support the text. You must identify the sources, both explicit and implicit, used by the author in the *apparatus fontium*. Biblical quotations or allusions, depending on the nature and content of the text, are recorded in a separate *apparatus biblicus*. If the nature of the text justifies it, additional apparatuses can be provided. So e.g. an apparatus with the list of the witnesses used in the critical apparatus (the so-called *traditio textus*, in case the number of witnesses is not stable), or an apparatus with references to *repertoria* to identify the text (as, in the case of sermon 74, the references to SCHNEYER, CRANE, TUBACH).

Step 8. Finally there is the **introduction** to be written in which you present the manuscript tradition, describe the affiliations between them, account for the editorial choices you made, and give any further practical information the reader may need in order to rightly use your edition.

Step 9. At a later moment special care should be given to drawing up the **bibliography** and **indices**, necessary accessories that will give your edition its final touch.

Step 10. If you are at liberty to chose the **publishing house** or series you would like to publish your edition in, it is advisable to get in touch with the responsible publishing management of your choice at an early stage of your work. Their professional advice on editorial practices will prove to be of invaluable help to get you at the top of the stairs.

2.3. Alphabetical list of manuscripts of sermon 74 *ad pueros et adolescentes*

B³⁵ Bruxelles, KBR 3530-3531 (Van den Gheyn 1930), f. 197v-199v, s. XV; prov.: Library of the Ducs of Burgundy

B³⁷ Bruxelles, KBR 3772 (Van den Gheyn 1931), f. 231ra-233rb, 1516; prov.: Korsendonk, priory of Canons Regular of the Windesheim congregation

Bg Brugge, Openbare Bibliotheek 281, f. 241rb-244rb, s. XV; prov.: Recollect Friars Minor of Bruges.

C Cambrai, Bibliothèque municipale 534 (493), f. 206va-209rb, 29.11.1292; prov.: liber magistri Stephani Remensis, archydiaconi Meldensis; Cathedral

Cg Cambridge (MA), Harvard Riant 35, f. 121va-123ra, s. XIII; prov.: bought in 1426 by the prior of Saint-Jacques de Liège OSB; **online available at the website of Harvard Riant Library**

D Douai, Bibliothèque municipale 503, f. 436r-438r, s. XIII-XIV; prov.: ex dono Iohannis de Cours capellani ecclesiae s. Petri Duacensis (†1404)

G Paris, Bibliothèque Sainte-Geneviève 1420, f. 148rb-150rb, s. XIII; prov.: Carmelites of Dijon (s. XV)

L Liège, Bibliothèque universitaire 344 C (416, 413), f. 222rb-225ra, s. XV; prov.: Convent of the Templars of Huy

P¹ Paris, Bibliothèque nationale de France, lat. 17509, f. 151va-152vb, s. XIII²; prov.: Notre-Dame de Paris; MS used by CRANE (1890) **online available on Gallica**

P² Paris, Bibliothèque nationale de France, lat. 3284, f. CXCVIva-CXCIXra, 28.02.1537; prov.: bought by Étienne Baluze for the library of Jean-Baptiste Colbert in 1674

PA Paris, Bibliothèque de l’Arsenal 540, f. 188rb-190vb, s. XV-XVI; prov.: Augustinian priory of Rooklooster (near Brussels)

R Roma, Santa Sabina, Arch. OP XIV 36, f. 309vb-313va, s. XIII-XIV; prov.: Santa Sabina OP; MS used by PITRA (1888)

Tr Trento, Biblioteca comunale 1670, f. 148ra-149vb, s. XIII^{med.} (1240-1260); prov.: Library of Cardinal Giovanni Benedetto Gentilotti (s. XVIII)

V Vaticano, Biblioteca Apostolica Vaticana, Borgh. 142, f. 233ra-235vb, s. XIII-XIV; prov.: Library of Pope John XXII (7.8.1316 – 4.12.1334) **online available on https://digi.vatlib.it/view/MSS_Borgh.142**

2.4. *Scala editionis* for sermon 74: what has been done?

Sermon 74 is not an independent work. The short text is transmitted in the manuscripts that contain the collection of *sermones ad status*, the first part of which has been edited by Jean Longère. Therefore, Longère’s work on sermons 1-36 must be the starting point for the edition of sermon 74. See document * in the archive.

(Step 1) There are **fourteen** manuscript witnesses known: five date from the thirteenth century (**C Cg G P¹ Tr**), three are situated at on the transition from the thirteenth to the fourteenth century (**D R V**), three are dated in the fifteenth (**B³⁵ Bg L**) and three in the sixteenth century (**B³⁷ P² PA**).

They form three geographical clusters: Italy, France and the southern part of the former Low Countries (Flanders, Brabant, Liège), this is to say the regions in Western Europe where Vitry used to preach and work. Longère provided an excellent description of these manuscripts in his introduction.

Reproductions are available for the collation (either in photocopy or digitalized online). The collation should also include two editions of *exempla* made in the late nineteenth century, one by PITRA (1888) and the other by CRANE (1890).

(Steps 2 to 5) In his introduction, Longère gave an assessment of the affiliations between the ten manuscript witnesses. He also outlined his *ratio edendi*, that is summarized under 2.5.²⁰

(Steps 6 to 10) Volume *CM 255* gives us a model for the presentation of the text and the accompanying apparatuses. Both text and apparatuses are made up in accordance with what is customary in the series *Corpus Christianorum, Continuatio Medaevalis*.²¹

²⁰ See Longère (*CC CM 255*), pp. xlvi-lxxvii.

²¹ Detailed guidelines in different languages are accessible on <https://www.corpuschristianorum.org/author-info>.

Moreover, J. Longère made a first, handwritten **draft for the edition of sermon 74** (text, biblical and critical apparatus). Though valuable, this work is very provisional and had to be completely checked and redone from scratch. The result of this reassessment is to be found in file numbers * and *, and will be the material we'll work with in the tutorial: the text as it has been established, and the list of variants that must be mentioned in the critical apparatus.

2.5. *Ratio edendi* for sermon 74

2.5.1. *Ratio edendi* as established by Jean Longère for sermons 1-36

Longère selected **ten** out of the fourteen manuscripts. He rightfully eliminated *C*, *V*, and *G* as offering too many individual erroneous or deviating readings; to this trio he also added *B*³⁵.

Longère divided the ten manuscripts into **four families**:

- (A) the Italian family ***Tr R***; with *Tr* as the most trustworthy witness;
- (B) the French family ***P¹ D***; with few Bible references in the margins;
- (C) the first family of MSS from the southern part of the former Low Countries and Liège (Flanders and Maas) ***Cg Bg L***; *Cg* has the most stable text;
- (D) the second family of MSS from the southern part of the former Low Countries, ***P² B³⁷ PA***; all three have Bible references and rubrics in the margins.

Longère did not draw a *stemma codicum* but represented the mutual relationships between these four families as follows:

$$\begin{array}{l} Tr R \\ P^1 D \rightarrow Cg Bg L \rightarrow B^{37} P^2 PA \end{array}$$

He thereby qualified ***L*** as a hinge witness ('*témoin charnière*') between *Cg Bg* and *B³⁷ P² PA*.

Longère edited the sermons according to the **text of the Italian group *Tr R***, for which *Tr* is the 'manuscrit de base' (p. LXXIX). The other nine manuscripts figure in the critical apparatus. As for the relevance of the readings of the different groups or individual manuscripts, Longère regards the textual variants as non substantial ('de peu d'importance') either for the comprehension of the text or for the length of the sermons (p. LXXVII).

2.5.2. *Ratio edendi* adapted for sermon 74

A new collation of all manuscripts led to the conclusion that for sermon 74 we can indeed follow Longère in establishing the text according to the Italian group ***Tr R***, and leaving out manuscripts *C V G*, because of their many isolated variants or erroneous readings.

On the other hand, Longère's hypothesis on the relationship between the families B C and D proves not to be confirmed for this sermon.

The French family B is characterized by many transpositions, some synonyms, and some obvious errors. They make it impossible to see B as the source for C and D.

Furthermore, there is no evidence to support the view that the six manuscripts from the former Low Countries constitute two families of which C should be the source for D (D linked to C through manuscript *L*). All these manuscripts share some discrete but characteristic transpositions (including two rubrics), omissions, and additions, which allow us to conclude that they go back to a common source. Within this group however, Longère rightfully observed that *P*² *PA* *B*³⁷ share a further set of characteristic readings (variants, omissions, errors) which singles them out as a family D within the group C-D.

Finally, manuscript *B*³⁵ appears to be clearly part of this one group C-D, therefore it is also included in the critical apparatus, which thus counts eleven witnesses:

Tr R
*P*¹ *D*
*Cg Bg L B*³⁵ *P*² *PA B*³⁷

Put into the form of a *stemma codicum*, this would look like a classic tripartite stemma, that is a stemma with three branches. We must warn, however, that that stemma is not convincing enough to be used as basis for an edition on purely stemmatic principles. We do not venture to reconstruct the common source Omega. Instead, the edition offers the text of the Italian family with *Tr* as leading manuscript. Not only, this is in line with the editorial decision of Jean Longère; apart from some obvious errors, it is the version that shows the least signs of characteristic readings or adaptations.

2.6. What will we be doing in the tutorial on Friday, 11 December 2020?

This is the task cut out for us:

1. We will concentrate on the following five passages of the sermon: ch. 2, 3, 16, 23, 27.
2. We will learn how to introduce the foliation of the leading manuscript(s) in the right margin of the text with **Classical Text Editor** (CTE). For this part of the tutorial we use manuscript *Cg*.
3. We will learn how to establish the critical apparatus for chapters ch. 2 and 3 with **Classical Text Editor**.
4. We will learn how to identify Biblical quotations and make a biblical apparatus with **Classical Text Editor**.
5. We will learn how to research, identify and check the sources, explicit and implicit, that must be mentioned in the *apparatus fontium* with Classical Text Editor.

A special treatment will be reserved for the *exempla*. Investigating this particular kind of medieval sources presents extra challenges. You will learn more about the methodology to research and trace them; the availability of online resources; how to use, check and supplement the information provided by them; how to put the information into a kind of source apparatus.

At least three authors, contemporaries of Vitry, can be relevant and therefore need to be checked, and possibly mentioned in the source apparatus. They all were very influential in creating the genre of medieval collections of *exempla*. They are the English preacher Odo of Cheriton (d. about 1246: *Parabola*, 117 stories), the German Cistercian prior Caesarius of Heisterbach (d. after 1240: *Dialogus monachorum*, more than 740 stories), and the French Dominican Etienne de Bourbon (d. 1261, *Tractatus de diuersis materiis predicabilibus*, about 3000 stories).

To these contemporaries should be added one later author of *sermones ad status*, the Franciscan Guibert de Tournai (d. 1289), who drew substantially upon the *ad status* collection of Vitry. In fact, he is the only known indirect witness *stricto sensu* for the text of Vitry. As such, it is interesting to incorporate him in the *apparatus fontium* – although obviously he is no ‘source’ for Vitry but a user of Vitry, attesting the reception of Vitry’s *Sermones uulgares uel ad status* in the late thirteenth century

6. Additional material will be put at your disposal before the start of the tutorial. For now, we expect you to read this introduction in order to have some historical background and get acquainted with what sermon 74 is about, and also to look more closely at the text of the chapters we will be working with (ch. 2, 3, 16, 23, 27).

Added to that documentation is an article for further reading: ‘Childhood and childrearing in *ad status* sermons by later thirteenth century friars,’ *Journal of Medieval History* 16 (1990), pp. 309-33, by Jenny SWANSON. The paper analyzes the attitude to children as represented by three authors of *ad status* sermons: John of Wales (d. 1285), Guibert de Tournai (d. 1284), and Humbert de Romans (d. 1277). Of these three, the Franciscan Guibert de Tournai, mentioned above, deserves special attention.

We suggest that you read **pp. 319-22**, where J. Swanson gives an excellent general assessment of the way Guibert de Tournai used Vitry’s sermons *ad pueros et adolescentes* 73 and 74 to develop his own views on childhood and childrearing in four of his sermons (serm. 57, 77, 78, and 79). She makes the case that Guibert can be credited with originality, rather than classified as merely parroting his predecessor’s work (p. 19). Now, establishing that ‘degree of parroting’ is what the editor of Vitry’s sermons is primarily interested in. In order to do that, we need to have access to the actual text of the extracts discussed in the article. Passages from Guibert’s sermons have to be looked up in the edition printed in Louvain about 1477/1483 by Johannes de Westfalia. It is the incunable *Gilbertus de Tornaco, Sermones ad status diversos pertinentes*, known as GW 10925. Given the strict time schedule of the tutorial, this research is not on the programme of Friday, 11 December. But if you are interested, you are invited to take a closer look at the electronic facsimile of the copy of the KU Leuven Library, which is accessible through the website of the *Gesamtkatalog der Wiegendrucke (GW)*, number **10925**, Gilbertus de Tornaco, Sermones ad status diversos pertinentes: <https://www.gesamtkatalogderwiegendrucke.de>.