

# Digital Humanities

DIGITAL HUMANITIES FOR MEDIEVAL PHILOSOPHICAL SOURCES

## 3. Critical editing

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HME2415/03

<https://www.mihaimaga.ro/dh/>

## 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



Homework

- 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 15<sup>th</sup>–18<sup>th</sup> 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

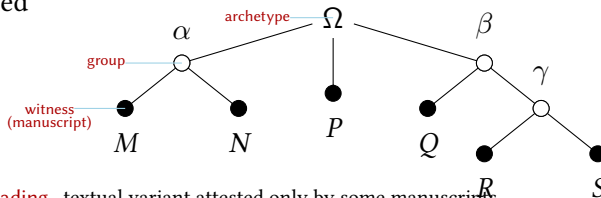


Ex: Toletanus | Tolemeus | toleramus ; supervincentis | supervenientis | super intendentis

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



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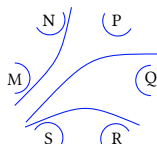
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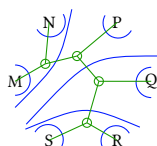
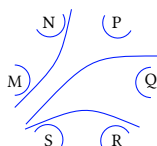
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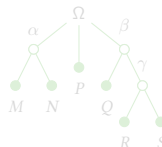
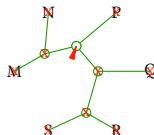
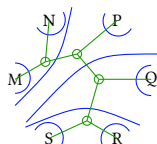
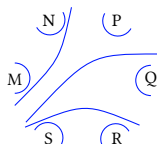
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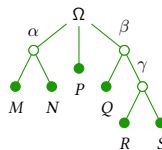
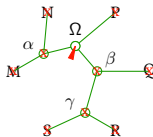
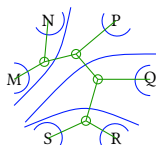
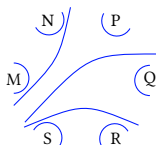
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- is focused on the material object (e.g. the manuscript)
- renders exhaustively the properties of the source
- avoids the arbitrary interpretations, conjectures, emendations
  - ensures maximum scientificity and factuality
  - offers instruments for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

...

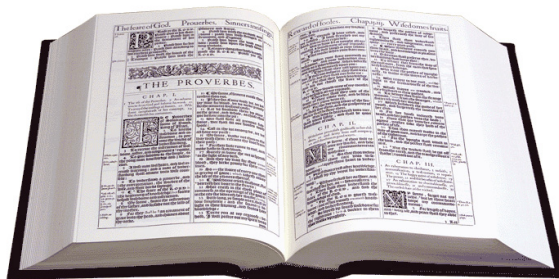
Ms. C

text and description

...

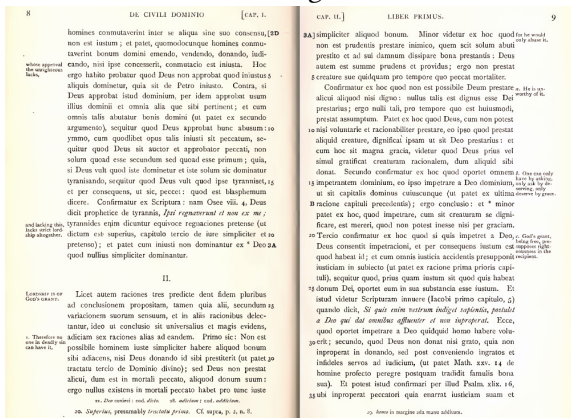
- Facsimile type edition
- Eclectic edition
- Literary (critical) edition
- Diplomatic edition
- Material edition

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



1611 King James First Edition, 400<sup>th</sup> 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 inueniunt STORC; et ante eos qui philosophi fuerunt ER-  
CURI omnem causam ad materiam reulerunt. | Videntes | enim quod nihil in materia per quod id quod formabile est  
10 formetur et quod materia formabilis formans se formae causae esse non potest, DIXERUNT | formas esse a materia separatas, eo quod quaecumque sunt in materia formae in materiam inductae sunt; et ideo non possunt esse causae  
15 formationis | materiae. Id enim quod per se et substantialiter et secundum seipsum causa est formationis non est formatum sed formans secundum ipsum, et ideo tales for-  
mas indeficiente formantes | extra materiam esse posue-  
rit 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 intellectum expan-  
dunt 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 lumi-  
nis | 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

CapP2 | B<sup>1</sup> P<sup>1</sup> B<sup>2</sup> S<sup>1</sup> O<sup>1</sup> M<sup>2</sup> | P<sup>1</sup>B<sup>2</sup>B<sup>3</sup> R<sup>1</sup>V<sup>1</sup> | B<sup>1</sup>R<sup>1</sup> | S<sup>1</sup> | V<sup>2</sup> | R<sup>1</sup> | R<sup>2</sup>R<sup>3</sup> | s p a v p | 6 p C<sup>1</sup>3b | 8 s C<sup>1</sup>3a | B<sup>3</sup> C<sup>1</sup>24ra | 11 P<sup>1</sup> C<sup>1</sup>77b  
14 R<sup>1</sup> C<sup>1</sup>37va R<sup>1</sup> C<sup>1</sup>4ra | 17 s C<sup>1</sup>7a | 20 P<sup>1</sup> 202a | 25 M<sup>2</sup> C<sup>1</sup>131ra | 27 R<sup>1</sup> C<sup>1</sup>29ra | 28 V<sup>2</sup> C<sup>1</sup>95ra | 29 C<sup>1</sup> C<sup>1</sup>63ra | 32 B<sup>1</sup> C<sup>1</sup>74b | 34 p  
p.317a | 35 O<sup>1</sup> C<sup>1</sup>166b | 38 R<sup>2</sup> C<sup>1</sup>96a | R<sup>2</sup> C<sup>1</sup>109a | B<sup>2</sup> C<sup>1</sup>94b

3–4 Cap. – sunt om. P<sup>2</sup> V<sup>2</sup> R<sup>6</sup> s p a v | De – sunt | De qua forma agendum est in hoc opere et quomodo (causa R<sup>4</sup>) formae (forma R<sup>4</sup>) hic (hanc R<sup>4</sup>)  
diffinitio data superius et de oppositis circa dubitationem hanc contingit B<sup>1</sup>R<sup>1</sup> De complexione intellectus eorum quae dicta sunt de forma B<sup>1</sup>  
De intentione formae ad intellectum dictorum qm om. B<sup>2</sup> 3 intentiones | formae add. P<sup>1</sup> S<sup>1</sup> R<sup>1</sup> 4 quae | omnium add. M<sup>2</sup> 5 autem om. R<sup>2</sup>R<sup>3</sup>  
omnium om. B<sup>3</sup> 7 etiam om. B<sup>1</sup> P<sup>1</sup> s p a v p | 6 et om. S<sup>1</sup> P<sup>1</sup>B<sup>2</sup>B<sup>3</sup>R<sup>2</sup>R<sup>3</sup> | formae | qui prout. R<sup>2</sup> quae dicta sunt add. S<sup>1</sup> con. S<sup>1</sup> | nomen | natura  
prout. M<sup>2</sup> | et rationem om. B<sup>3</sup>B<sup>3</sup> V<sup>2</sup> 6–7 primi inueniunt | prout inueniunt P<sup>1</sup> B<sup>1</sup> P<sup>1</sup> B<sup>2</sup> O<sup>1</sup> M<sup>2</sup> | P<sup>1</sup> V<sup>2</sup> primo inueniunt B<sup>3</sup>B<sup>3</sup> inueniunt  
B<sup>1</sup>R<sup>1</sup> primi inueniunt R<sup>2</sup> 7 qui erant add. O<sup>1</sup> | fuerant | erant V<sup>2</sup> 7–8 Epiphanii | epiphanii Cap<sup>1</sup> B<sup>1</sup> P<sup>1</sup> B<sup>2</sup> S<sup>1</sup> O<sup>1</sup> M<sup>2</sup> | P<sup>1</sup>B<sup>2</sup> R<sup>1</sup>V<sup>1</sup> B<sup>1</sup>R<sup>1</sup> epiphanii  
epiphanii P<sup>2</sup> S<sup>1</sup> V<sup>2</sup> R<sup>2</sup> R<sup>2</sup>R<sup>3</sup> epiphanii B<sup>3</sup> 8 omnes | omnes B<sup>1</sup>R<sup>1</sup> R<sup>1</sup> V<sup>1</sup> | Videntes | inueniunt B<sup>1</sup>R<sup>1</sup> R<sup>1</sup> V<sup>1</sup> | Videntes | adducunt R<sup>2</sup> 9 cum | utque add. s  
nug. B<sup>1</sup> om. R<sup>2</sup> | nihil | est add. B<sup>3</sup>B<sup>3</sup> R<sup>1</sup>V<sup>1</sup> S<sup>1</sup> R<sup>2</sup>R<sup>3</sup> s p a v p | quod om. V<sup>2</sup> | quod id | quid R<sup>2</sup> inc. s p a v p | formabile | forma universale P<sup>1</sup>  
P<sup>1</sup> B<sup>2</sup> B<sup>3</sup> V<sup>2</sup> forma R<sup>2</sup> formatum V<sup>1</sup> | est om. v p | 10 formetur | formatum s p a v p | quod | quid B<sup>1</sup> quae R<sup>6</sup> | formabilis | formalis B<sup>1</sup> S<sup>1</sup> V<sup>2</sup>  
V<sup>2</sup> | vel specie B<sup>1</sup> 11 causa om. B<sup>2</sup> | dicuntur | erant add. R<sup>2</sup> 11–12 eme – separata | a materia separata om. B<sup>2</sup> a materia esse separata O<sup>1</sup>  
P<sup>1</sup>B<sup>2</sup>B<sup>3</sup> B<sup>3</sup> R<sup>2</sup>R<sup>3</sup> v p | 11 s om. R<sup>2</sup> 12 quod quaecumque con. ex quodcumque B<sup>1</sup> | 13 materiam | materia P<sup>1</sup> B<sup>1</sup>R<sup>1</sup> R<sup>2</sup> | inductae |  
ductae R<sup>2</sup>R<sup>3</sup> | esse | omne B<sup>1</sup> | positioni B<sup>1</sup> et in materia add. sup. inc. B<sup>1</sup> | causae | causa B<sup>1</sup> P<sup>1</sup> B<sup>2</sup> B<sup>3</sup> V<sup>1</sup> S<sup>1</sup> R<sup>1</sup> 14 Id | B<sup>1</sup> B<sup>2</sup> B<sup>3</sup> B<sup>3</sup> ideo s p a  
14–16 quod – ipsum | non est formatum sed formans secundum ipsum quod per se et substantialiter et secundum seipsum est causa formationis  
materia B<sup>1</sup> | quod – ipsum om. V<sup>2</sup> R<sup>2</sup> 14–15 quod – formationis om. B<sup>3</sup> 15 causa est inc. B<sup>2</sup> | est | sup. inc. P<sup>1</sup> | est | om. s p a  
16 secundum ipsum con. ex seipsum B<sup>2</sup> | ipsum | seipsum S<sup>1</sup> O<sup>1</sup> R<sup>1</sup>V<sup>1</sup> S<sup>1</sup> R<sup>3</sup> R<sup>6</sup> s p a v p | ideo con. in sug. ex iam P<sup>1</sup> 17 indeficiente |  
indifferente s p a v p | materiam | naturam B<sup>3</sup> 17–18 esse ponuntur inc. P<sup>1</sup>B<sup>2</sup> 18 primorum | primum B<sup>3</sup>B<sup>3</sup> s p a v | primorum agentium inc.  
12 18–19 intelligentium | intelligentium P<sup>1</sup> 19 ex | de P<sup>1</sup> | ex | de P<sup>1</sup> | sigillo | simbo R<sup>6</sup> a.1. sigillo s p a v | omnium | eorum B<sup>3</sup> omnia R<sup>2</sup>  
20 formae om. in formatione B<sup>2</sup> formam s p a v | formae quae om. M<sup>2</sup> 21 Haec | sunt B<sup>1</sup>R<sup>1</sup> | autem | enim P<sup>1</sup> | sic | sicut R<sup>6</sup> om. R<sup>2</sup>  
21 et – agens in sug. R<sup>6</sup> sicut R<sup>2</sup> 21 omnia | quae B<sup>3</sup> 22 agens con. ex agens non B<sup>3</sup> 23 dicunt – formas dit. S<sup>1</sup>  
23–24 formas dicuntur | dicuntur esse formas R<sup>3</sup> 24 formalia | materialia B<sup>2</sup> | incorruptibilia | incorrupta B<sup>1</sup> | incorrupta R<sup>2</sup> | incor-  
rupta R<sup>2</sup> | per | prout. P<sup>2</sup> 25 vera natura R<sup>2</sup> | vera habetur inc. R<sup>3</sup> | verum | vera B<sup>1</sup>R<sup>1</sup> 25–26 lumine | in prout. B<sup>1</sup> om. R<sup>2</sup> 26 color |  
ex inc. add. B<sup>3</sup> | exstantur con. ex dicunt B<sup>3</sup> | vel effunduntur om. B<sup>1</sup> P<sup>1</sup> 27 videlicet con. ex immutabilis B<sup>3</sup> | aut con. S<sup>1</sup> | deus | different

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 | Jubilate Deo universa terra           | V. Locutum est I.3 grattage <i>—mea</i> (mauvaise place de la syllabe)          |
| 53          | Offertoire | Jubilate Deo universa terra           | V. Locutum est ajout postérieur de <i>&lt;est&gt;</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: \_\_\_\_\_