

TABLE OF CONTENTS

AVERTISSEMENT	7
FIRST PART	
<i>ARTES PRAEDICANDI</i>	
(by Marianne G. BRISCOE)	
BIBLIOGRAPHY	11
CHAPTER I : DEFINITION OF THE GENRE	17
CHAPTER II : EVOLUTION OF THE GENRE	27
1. ORIGIN OF THE GENRE	27
2. SCHOLASTICISM AND THE UNIVERSITY SERMON	29
3. THE FOURTEENTH CENTURY : THE FLOURISHING OF THE MANUAL	36
4. THE CLOSING ERA : POPULISM	42
5. THE FINAL STAGE : RENAISSANCE MANUALS	48
CHAPTER III : RULES OF CRITICISM	54
1. THE THEMATIC SERMON	54
2. AUTHORSHIP	58
3. STATE OF THE TEXTS	60
4. LANGUAGE AND THE STRUCTURE OF THE MANUALS .	61
5. MANUSCRIPT AND TEXTUAL TRADITIONS	63
6. RELATIONSHIP OF THE MANUALS TO PREACHING PRACTICE AND TO OTHER PREACHING AIDS	64
CHAPTER IV : INFLUENCE	67
CHAPTER V : EDITIONS	69
CHAPTER VI : HISTORICAL VALUE	72

SECOND PART
ARTES ORANDI
(by Barbara H. JAYE)

BIBLIOGRAPHY	79
CHAPTER I: THE DEFINITION OF THE GENRE	84
CHAPTER II: EVOLUTION OF THE GENRE	86
1. THE APOSTOLIC AND EARLY MIDDLE AGES	86
2. THE EIGHTH THROUGH ELEVENTH CENTURIES	88
3. THE TWELFTH THROUGH FIFTEENTH CENTURIES	90
4. THE RENAISSANCE	107
CHAPTER III: CRITICAL EVALUATION OF <i>ARTES ORANDI</i>	110
1. AUTHORSHIP AND TEXTUAL RELATIONSHIPS	110
2. LANGUAGE	111
3. PATRONAGE AND AUDIENCE	111
4. STYLE: RHETORIC, DIALECTIC AND GRAMMAR	113
5. THE RELATIONSHIP TO THE <i>ARTES PRAEDICANDI</i>	113
6. THE <i>ARTES ORANDI</i> AND OTHER WORKS ON PRAYER	114
CHAPTER IV: EDITIONS AND TRANSLATIONS	116
CHAPTER V: HISTORICAL VALUE	118