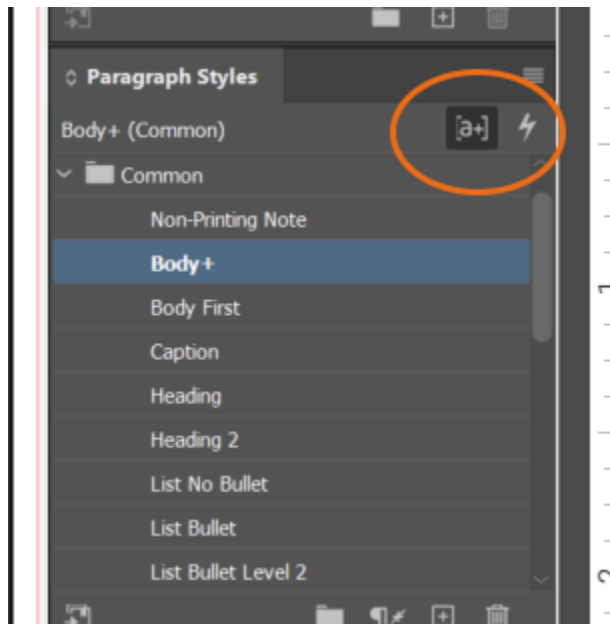


Read the *entire* instructions before you try to follow them. Knowing where you are going will help.

First, **Show Hidden Characters** (ctrl+alt+i) and the **Highlight Override** feature ([a+] at the top of the **Paragraph Style** menu). Don't do anything before turning these on.



**Introductions**, like all apparatus, do not require semantic tagging but will require the application of **Paragraph** and **Character Styles** that apply the necessary formatting. All formatting *must* be done through these **Styles**, otherwise overrides will occur and / or the formatting will not appear in the export – in both instances, this will prevent the text from being formatted properly both in print and online.

Format each paragraph individually, making sure each is correct before moving on to the next paragraph. Also check headings at the same time. Move through the **Introduction**, methodically correcting the formatting by applying **Paragraph** and **Character Styles**.

This is what a typical **Introduction** looks like once you have imported it and turned on the **highlight override** and **show hidden symbols**. The text is completely overridden, but it keeps a lot of the initial formatting, such as italics and tabs.

The screenshot shows a text editor window with a title bar that includes a small icon and the word "INTRODUCTION". Inside the editor, the word "Introduction" is at the top, followed by a paragraph of text. The text is highlighted in light blue. The paragraph discusses the poem *The Destruction of Jerusalem*, its authorship, and its historical context. It mentions that the poem is known also as *Titus and Vespasian* and that it represents one anonymous writer's attempts to situate the city of Jerusalem as a central pivot point in history. The text continues to describe the poem's content, its relationship to other works like *Siege of Jerusalem*, and its significance in medieval literature and scholarship. The paragraph ends with a period. Below the main text, there are three footnotes, each preceded by a small blue square and a right-pointing arrow. The footnotes provide references to scholarly works by Moe and Herbert, and discuss the title of the poem in different manuscripts. The page number "39" is visible at the bottom center of the editor window.

INTRODUCTION

Introduction

The *Destruction of Jerusalem*, known also as *Titus and Vespasian*, represents one anonymous writer's attempts to situate the city of Jerusalem as a central pivot point in history: a sacred city of God's chosen people that represents God's son, and later the divine vengeance for this act upon God's chosen people that represents God's rejection of salvation for the Jews in favor of the Gentiles and Christians, represented by the future Roman emperors Titus and Vespasian. At over five thousand lines, *Destruction* seeks to present an authoritative, comprehensive account of the fall of Jerusalem, drawing on a complex range of vernacular and Latin sources to do so.

Yet the poem's form and content both contribute to its ongoing marginalization. This position is not helped by the opinions of the few scholars who study it: Phyllis Moe refers to the poem as "an artistic failure," while Early English Text Series editor J. A. Herbert observes that the poem "is intended to be octosyllabic ... but our author cannot have had a very fine sense of rhythm."<sup>1</sup> Indeed, *Destruction* is usually referenced only in comparison to *Siege of Jerusalem*, almost always to suggest that *Siege* is comparatively the superior and more complex work. Yet, as Maija Birenbaum notes, "In its uniquely affective, participatory rendition of the fall-of-Jerusalem narrative, the poem [*Destruction*] engages with fourteenth-century discourses about the importance of the sacraments, specifically penance."<sup>2</sup> The poem provides a crucial, if troubling, perspective in ongoing conversations on Crusades literature, Middle English popular romance, and medieval antisemitism. With this edition, then, we hope to bring renewed scholarly attention to this overlooked work.

We deviate here from the title previously given to the poem by editors; that is, we have inverted Herbert's "Titus and Vespasian, or the Destruction of Jerusalem" to call the poem simply *The Destruction of Jerusalem*. This is, of course, itself an argument, and we suggest that this is a more appropriate way to designate the poem. To begin with, this title is entirely editorial; headings given to the poem in manuscripts emphasize either the place of Jerusalem or the violence against Jews, rather than the work's Roman characters.<sup>3</sup> Further, our title links this poem more closely to Early Modern performances and versions of the

1 » Moe, "A Study of Two Manuscripts," p. 26; Herbert, *Titus and Vespasian*, p. xliii.

2 » "Affective Vengeance," p. 331.

3 » Only three of the manuscripts we consider here include any sort of title: L and A both call the poem "The Bataile of Jerusalem," while O's header, added by a later hand, reads "The vengeance of god taken upon the Jewys for Chrystus deathe."

39

Delete the title of the text ("Introduction") and the two **end of paragraph** symbols that follow the title so that the text begins at the top of the textbox (the blue line).

## Formatting Paragraphs

---

Use the formatting that's been imported! If something seems incorrect, start a query list.

Format the first paragraph of text

- ❖ Refer to the Style Reference for the full list of **Character Styles** to use for formatting. If, for instance, the phrase is italic, highlight the entire phrase and then apply the “Italic” Character Style.
- ❖ Language tags, only **Arabic** and **Hebrew**, in order to remove overrides (see Style Reference as needed)
- ❖ Check **em-dashes** (between clauses) and **en-dashes** (between number ranges) for correctness (see Formatting Reference for full instructions)
- ❖ Middle English characters (see Formatting Reference)
- ❖ Ellipses (see Formatting Reference)
- ❖ Backslash between lines: if there are quoted verse lines within a paragraph separated by a backslash [/], make sure there is a space on either side of the backslash

Apply a **Paragraph Style** to the first paragraph of text

- ❖ Click into the paragraph and tag it as **Body First** (See Style Reference as needed)
- ❖ Clear any overrides. Refer to Formatting Reference as needed.
- ❖ Check against the original text in case all formatting did not import.



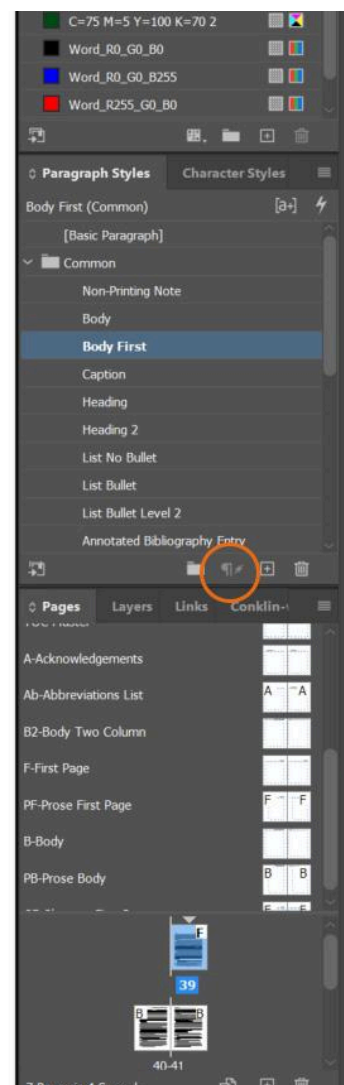
The *Destruction of Jerusalem*, known also as *Titus and Vespasian*, represents one anonymous writer's attempts to situate the city of Jerusalem as a central pivot point in history: a sacred city of God's chosen people that represents God's son, and later the divine vengeance for this act upon God's chosen people that represents God's rejection of salvation for the Jews in favor of the Gentiles and Christians, represented by the future Roman emperors Titus and Vespasian. At over five thousand lines, *Destruction* seeks to present an authoritative, comprehensive account of the fall of Jerusalem, drawing on a complex range of vernacular and Latin sources to do so.<sup>1</sup>

Yet the poem's form and content both contribute to its ongoing marginalization. This position is not helped by the opinions of the few scholars who study it: Phyllis Moe refers to the poem as "an artistic failure," while Early English Text Series editor J. A. Herbert observes that the poem "is intended to be octosyllabic . . . but our author cannot have had a very fine sense of rhythm."<sup>2</sup> Indeed, *Destruction* is usually referenced only in comparison to *Siege of Jerusalem*, almost always to suggest that *Siege* is comparatively the superior and more complex work. Yet, as Maija Birenbaum notes, "In its uniquely affective, participatory rendition of the fall-of-Jerusalem narrative, the poem [*Destruction*] engages with fourteenth-century discourses about the importance of the sacraments, specifically penance."<sup>3</sup> The poem provides a crucial, if troubling, perspective in ongoing conversations on Crusades literature, Middle English popular romance, and medieval antisemitism. With this edition, then, we hope to bring renewed scholarly attention to this overlooked work.<sup>4</sup>

We deviate here from the title previously given to the poem by editors; that is, we have inverted Herbert's "Titus and Vespasian, or the Destruction of Jerusalem" to call the poem simply *The Destruction of Jerusalem*. This is, of course, itself an argument, and we suggest that this is a more appropriate way to designate the poem. To begin with, this title is entirely editorial; headings given to the poem in manuscripts emphasize either the place of Jerusalem or the violence against Jews, rather than the work's Roman characters.<sup>3</sup> Further, our title links this poem more closely to Early Modern performances and versions of the legend, suggesting the poem's continuity both with its sources and with later adaptations of the narrative.<sup>4</sup>

- 1 » Moe, "A Study of Two Manuscripts," p. 26; Herbert, *Titus and Vespasian*, p. xliii.
- 2 » "Affective Vengeance," p. 331.
- 3 » Only three of the manuscripts we consider here include any sort of title: L and A both call the poem "The Bataile of Jerusalem," while O's header, added by a later hand, reads "The vengeance of god taken upon the Jewys for Chrystus deathe."
- 4 » For a more comprehensive account of these Early Modern versions, see Groves,

Clear  
Override  
Button



Format the second paragraph of text. As with the first, use the formatting that's been imported:

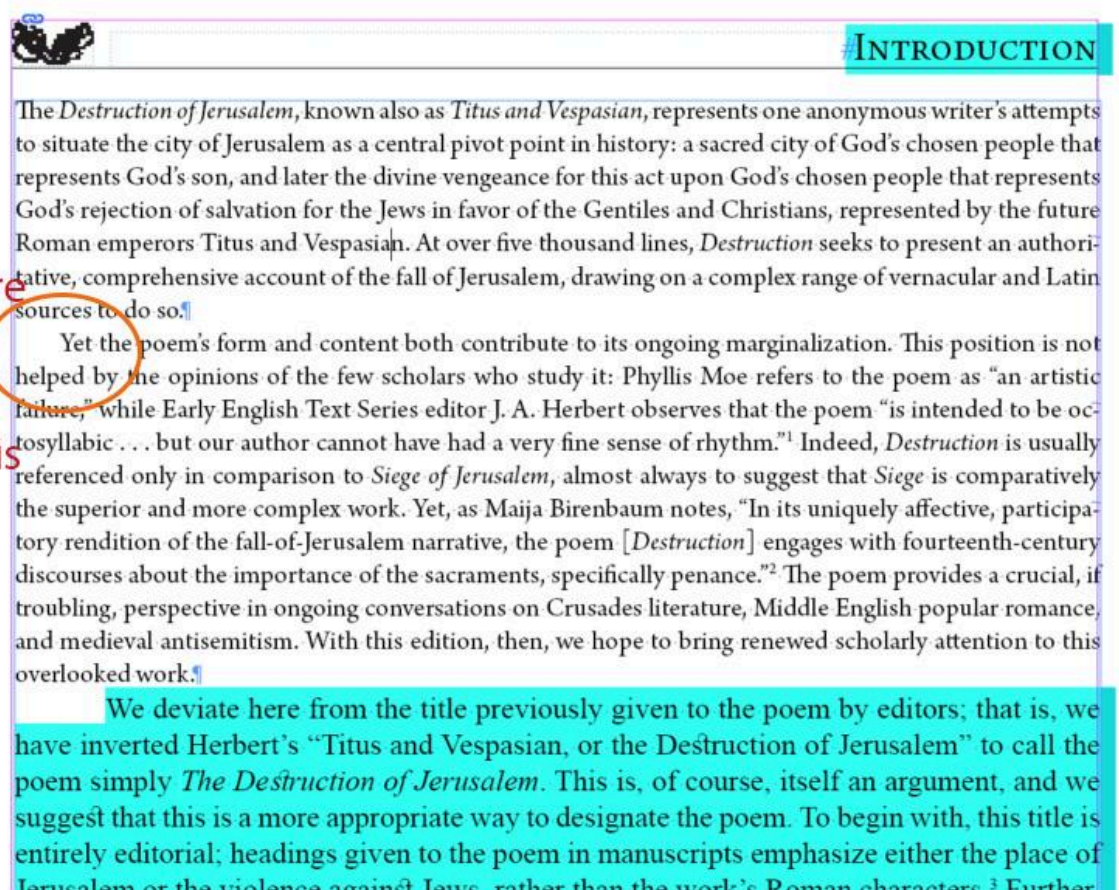
- ❖ Refer to the Style Reference for the full list of **Character Styles** to use for formatting.
- ❖ Language tags, only **Arabic** and **Hebrew**, in order to remove overrides (see Style Reference as needed)
- ❖ Check **em-dashes** (between clauses) and **en-dashes** (between number ranges) for correctness (see Formatting Reference for full instructions)
- ❖ Middle English characters (see Formatting Reference)
- ❖ Ellipses (see Formatting Reference)
- ❖ Backslash between lines: if there are quoted verse lines within a paragraph separated by a backslash [/], make sure there is a space on either side of the backslash

Apply the **Paragraph Style**:

- ❖ Click into the paragraph and tag it as **Body**. (See Style Reference as needed)
- ❖ Clear any overrides. Refer to Formatting Reference as needed.

- ❖ Check against the original text in case all formatting did not import.

Note that there is no tab symbol at the start of P2. This is correct, as the indent is built into the P. Style.



Continue formatting each paragraph until you reach a new type of **Paragraph Style**, such as a block quote, heading, list, etc. and then skip to the relevant section in these instructions. Note that you *do not* add extra **end of paragraph** symbols between any of these paragraphs (or ever!).

## Formatting Footnotes

This can happen at any time. It's up to you if you want to format all the text first or if you want to pause at the bottom of each page to format the footnotes.

As with formatting paragraphs, you will want to use the formatting that is present before you clear the override.

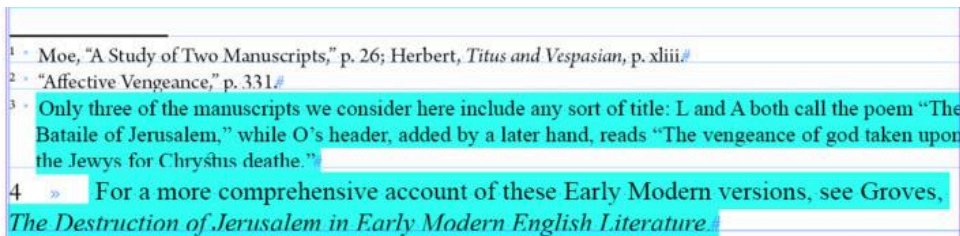
- ❖ Refer to the Style Reference for the full list of **Character Styles** to use for formatting.
- ❖ Language tags, only **Arabic** and **Hebrew**, in order to remove overrides (see Style Reference as needed)



- ❖ Check **em-dashes** (between clauses) and **en-dashes** (between number ranges) for correctness (see Formatting Reference for full instructions)
- ❖ Middle English characters (see Formatting Reference)
- ❖ Ellipses (see Formatting Reference)
- ❖ Backslash between lines: if there are quoted verse lines within a paragraph separated by a backslash [/], make sure there is a space on either side of the backslash

Apply the Paragraph Style

- ❖ Click into each footnote and tag it as the **Paragraph Style: Footnote**.
- ❖ Clear any overrides. Refer to Formatting Reference as needed.
- ❖ Check all formatting against the original document.

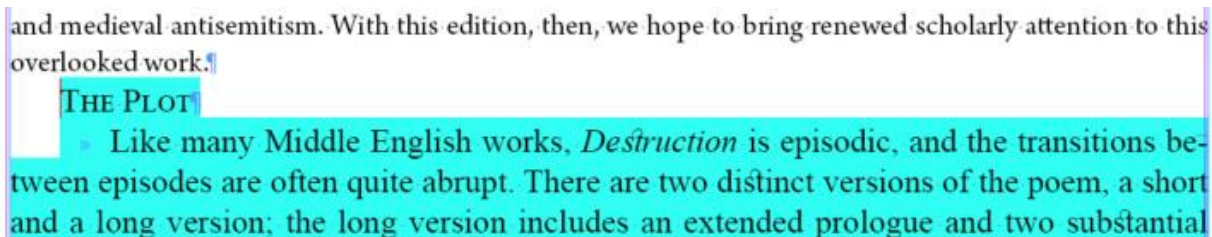


Footnotes 1 & 2 are fully formatted. They are tagged as "Footnote" P. Style, italics added, and override removed. Footnote 3 is tagged as Footnote but overridden. FN 4 has not been formatted.

## Headings within the Intro (not Headers, see Final Steps)

Format headings as you encounter them. There are different styles of headings and subheadings.

**Headings of major sections.** See below for an example of what it looks like on import:



- ❖ Make sure there is an **end of paragraph** symbol at the end of the heading. If there is a **forced line break** symbol changing the **Paragraph Style** will alter the paragraph after it.
- ❖ Click into the heading and select **Paragraph Style: Heading**.
- ❖ Refer to Formatting Paragraphs for formatting after headings. The first paragraph after a heading should be styled as **Body First** with no indent.

Note there is a single end of paragraph symbol at the end of the paragraph before the heading and at the end of the heading. The correct spacing is part of the P. Style, so don't add extras!!

You may need to remove a tab at the start of the first paragraph of the section

and medieval antisemitism. With this edition, then, we hope to bring renewed scholarly attention to this overlooked work.<sup>1</sup>

#### THE PLOT<sup>2</sup>

Like many Middle English works, *Destruction* is episodic, and the transitions between episodes are often quite abrupt. There are two distinct versions of the poem, a short and a long version; the long version includes an extended prologue and two substantial digressions from the central plot.<sup>3</sup> The first, an account of the birth and early life of Pontius Pilate, appears from line 1483 to line 1622. The second, from line 4461 to line 4858, describes the life of Judas Iscariot, including his birth, abandonment, adoption, and murder of his adopted brother.<sup>4</sup>

» In the space of this introduction we can only briefly recount the conflict's vicissitudes.<sup>4</sup> Nevertheless, this will provide a historical "baseline" by which we may better

Moore, "A Study of Two Manuscripts," p. 26; Herbert, *Titus and Vespasian*, p. xliii.

**Headings of subsections.** See below for an example of what it looks like on import.

romances. We will begin by discussing the central cultural importance of the Temple for ancient Judaism. Then we will examine the cultural tensions that sparked the Jewish revolt, and the outcome of the war itself, by turning to our main source, Josephus.<sup>1</sup>

#### Rome and Jerusalem<sup>2</sup>

» While most of these references are brief, with minimum condemnation or exculpation, two ancient accounts stand out. First, of course, is Josephus's account of Maria and

- ❖ Make sure there is an **end of paragraph** symbol at the end of the heading. If there is a **forced line break** symbol changing the **Paragraph Style** will alter the paragraph after it.
- ❖ Click into the heading and select **Paragraph Style: Heading 2**.
- ❖ Refer to Formatting Paragraphs for formatting after headings. The first paragraph after a heading should be styled as **Body First** with no indent.

Note there is a single "End of paragraph" symbol after the previous paragraph and after Heading 2. Correct spacing is built into the P. Style. Don't add extra!!

romances. We will begin by discussing the central cultural importance of the Temple for ancient Judaism. Then we will examine the cultural tensions that sparked the Jewish revolt, and the outcome of the war itself, by turning to our main source, Josephus.<sup>1</sup>

#### Rome and Jerusalem<sup>2</sup>

While most of these references are brief, with minimum condemnation or exculpation, two ancient accounts stand out. First, of course, is Josephus's account of Maria and her child, which we discuss below. About a century earlier, Julius Caesar, in his account of his wars in Gaul, describes a speech of an especially fierce Gaul named Critognatus, during the climactic siege of Alesia that finally broke the revolt of Vercengetorix.<sup>3</sup>

Quid ergo mei consilii est? Facere, quod nostril maiores nequaquam pari bello Cimbrorum Teutonumque fecerunt; qui in oppida compulsi ac simili inopia subacti eorum corporibus qui aetate ad bellum inutiles videbantur vitam toleraverunt neque se hostibus tradiderunt.<sup>5</sup>

**Headings of smaller subsections.** See below for an example of what it looks like on import.

named historical presence in the English lyrics of the Jesus anthology.

***Thomas of Hales.*** The only English author whose name is unequivocally preserved in the Jesus manuscript is the Franciscan friar Thomas of Hales (fl. 1220-80). His name and profession appear at the head of *Love Rune* in a long incipit.<sup>15</sup> *Love Rune* was composed c. 1240-72 during the reign of Henry III, the king honored by name in the verse. In 1252-56, Thomas was associated by name with Adam Marsh (c. 1200-59) and other important Franciscans in London, so he may have belonged to the London house.<sup>16</sup> The prominent Marsh was a protégé and intimate friend of Robert Grosseteste (c. 1175-1253), bishop of Lincoln (1235-53), and both had political influence as spiritual advisors to Henry's Queen

Despite being a heading of a subsection, you need to use a combination of a **Paragraph Style** and **Character Style** for this to work. As with formatting paragraphs, you will want to use the formatting that is present before you clear the override.

- ❖ Use the formatting that's been imported! Refer to the Style Reference for the full list of formatting to look for. In this example, the "heading phrase" [Thomas of Hale] should be tagged as **Bold Italic**.
- ❖ Language tags, only **Arabic** and **Hebrew**, in order to remove overrides (see Style Reference as needed)
- ❖ Check **em-dashes** (between clauses) and **en-dashes** (between number ranges) for correctness (see Formatting Reference for full instructions)
- ❖ Middle English characters (see Formatting Reference)
- ❖ Ellipses (see Formatting Reference)
- ❖ Backslash between lines: if there are quoted verse lines within a paragraph separated by a backslash [/], make sure there is a space on either side of the backslash

Apply the Paragraph Style

- ❖ Click into the paragraph and re-style the paragraph as **Body Subsection**.
- ❖ Clear any overrides. Refer to Formatting Reference as needed.
- ❖ Note, you will also use **Body Subsection** for the first paragraph after the subsection, as all new sections begin with no indentation. This style will also apply the correct amount of white space between the subsection and new section.
- ❖ Check against the original text in case all formatting did not import.



Correct subsection format: heading is "Bold Italic," endashes are corrected, and italics and footnote numbers tagged. Note: single "end of paragraph" betwn paragraphs DON'T add extras!!

flawed, it remains critically important that we focus attention on this single named historical presence in the English lyrics of the Jesus anthology.<sup>4</sup>

**Thomas of Hales.** The only English author whose name is unequivocally preserved in the Jesus manuscript is the Franciscan friar Thomas of Hales (fl. 1220–80). His name and profession appear at the head of *Love Rune* in a long incipit.<sup>13</sup> *Love Rune* was composed c. 1240–72 during the reign of Henry III, the king honored by name in the verse. In 1252–56, Thomas was associated by name with Adam Marsh (c. 1200–59) and other important Franciscans in London, so he may have belonged to the London house.<sup>14</sup> The prominent Marsh was a protégé and intimate friend of Robert Grosseteste (c. 1175–1253), bishop of Lincoln (1235–53), and both had political influence as spiritual advisors to Henry's Queen Eleanor of Provence, as well as to Henry's sister Eleanor de Montfort and her husband Simon de Montfort.<sup>15</sup>

Side by side with such poetry, however, emerged a different strain of death poetry that sought to come to terms with dying by staging imaginative encounters with death as a material experience.<sup>16</sup> In this version of the Signs of Death, found in MS Harley 7322, dated to the end of the fourteenth century, the approach of death is rendered in the following terms:<sup>4</sup>

**Headings of lists.** Refer to the **Lists** section for how to format this **Paragraph Style**.

## Quoted Text

Format quoted text as you encounter it. There are different styles of quotations.

**Block Quote.** Used for all prose quotations. It may look like a regular paragraph on import (see below), which is why it is important to have the original document open while formatting.

...specially fierce Gaul named Critognatus, during the climactic siege of Alesia that finally broke the revolt of Vercengetorix:<sup>4</sup>

Quid ergo mei consili est? Facere, quod nostril maiores nequaquam pari bello Cimbrorum Teutonumque fecerunt; qui in oppida compulsi ac simili inopia subacti eorum corporibus qui aetate ad bellum inutiles videbantur vitam toleraverunt neque se hostibus tradiderunt.<sup>5</sup>

[What, therefore, is my plan? To do that which our ancestors did in the war with the Cimbri and Teutones, one that is utterly unequal to this war: men who locked themselves away in their towns and compelled by a similar want of resources nourished themselves with the bodies of those who seemed, because of their age, useless towards the war effort – nor did they hand themselves over to the enemy.]

Caesar's prefatory remarks emphasize the "singular and nefarious cruelty" (*propter*

As with formatting paragraphs, you will want to use the formatting that is present before you clear the override.

- ❖ Refer to the Style Reference for the full list of **Character Styles** to use for formatting.
- ❖ Language tags, only **Arabic** and **Hebrew**, in order to remove overrides (see Style Reference as needed)

- ❖ Check **em-dashes** (between clauses) and **en-dashes** (between number ranges) for correctness (see Formatting Reference for full instructions)
- ❖ Middle English characters (see Formatting Reference)
- ❖ Ellipses (see Formatting Reference)
- ❖ Backslash between lines: if there are quoted verse lines within a paragraph separated by a backslash [/], make sure there is a space on either side of the backslash

#### Apply the Paragraph Style

- ❖ Click into each Block Quote and tag it as the Paragraph Style “Block Quote.”
- ❖ Clear any overrides. Refer to Formatting Reference as needed.
- ❖ Check all formatting against the original document.

Note that the Block Quote is automatically indented from both margins and that there is a single “end of paragraph” symbol between each paragraph--don’t add extra whitespace.

This is a blockquote and translation. Paragraphs after quotes use “Body First” P. Style--no indent.

counts stand out. First, of course, is Josephus’s account of Maria and her child, which we discuss below. About a century earlier, Julius Caesar, in his account of his wars in Gaul, describes a speech of an especially fierce Gaul named Critognatus, during the climactic siege of Alesia that finally broke the revolt of Vercengetorix.<sup>4</sup>

Quid ergo mei consili est? Facere, quod nostril maiores nequaquam pari bello Cimbrorum Teutonumque fecerunt; qui in oppida compulsi ac simili inopia subacti eorum corporibus qui aetate ad bellum inutiles videbantur vitam toleraverunt neque se hostibus tradiderunt.<sup>5</sup>

[What, therefore, is my plan? To do that which our ancestors did in the war with the Cimbri and Teutones, one that is utterly unequal to this war: men who locked themselves away in their towns and compelled by a similar want of resources nourished themselves with the bodies of those who seemed, because of their age, useless towards the war effort — nor did they hand themselves over to the enemy.]

Caesar’s prefatory remarks emphasize the “singular and nefarious cruelty” (*propter eius singularem et nefariam crudelitatem*, 7.77.2) of the speech – it is in fact the entire reason Caesar records it (all the more notable because it is one of the rare speeches in direct discourse in all of Caesar’s extant writings). For Caesar’s immediate purposes, this allows him to continue his characterization of the Gauls as “barbarians” and use

**Quoted Line Group.** Used for all verse quotations; these may have glosses. See example below for what it typically looks like on import.

Jesus 29.<sup>1</sup>

An author’s prayer occurs at the end of *The Passion of Jesus Christ in English*, the first item in the Jesus sequence. The passage petitions God to bless the poet and his “ordre”:<sup>1</sup>

And he that haveth this rym iwryten, ... beo hwat he beo,<sup>1</sup>

God, in thisse lyve ... hyne lete wel itheo,<sup>1</sup>

And alle his iveren, ... bothe yonge and olde.<sup>1</sup>

God, heom lete heore ordre ... trewliche her holde,<sup>1</sup>

That hi mote togadere ... cume to heveriche blysse<sup>1</sup>

Hwanne hi schullen toparty ... ut of lyve thisse.<sup>1</sup>

(lines 697-702)<sup>12</sup>

These lines indicate an original audience of brethren, young and old, in a religious

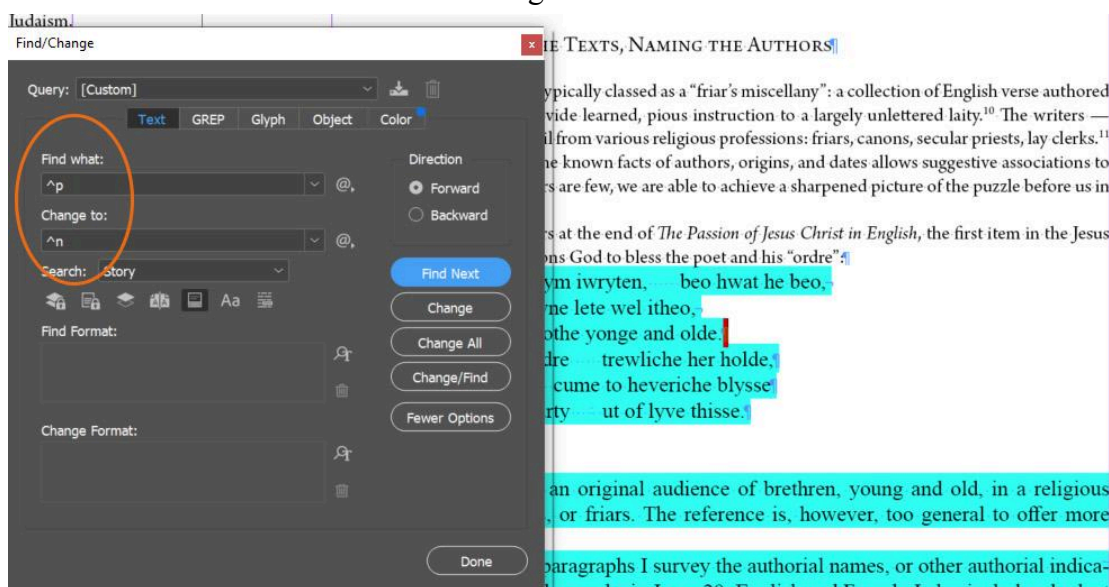


For Quoted Lines, first you must change the “end of paragraph” symbols within each stanza to a “forced line break.”

And he that haveth this rym iwryten,.....beo hwat he beo,  
 God, in thisse lyve.....hyne lete wel itheo,  
 And alle his iveren,.....bothe yonge and olde,  
 God, heom lete heore ordre.....trewliche her holde,  
 That hi mote togadere.....cume to heveriche blysse,  
 Hwanne hi schullen toparty.....ut of lyve thisse.  
 (lines 697-702)<sup>12</sup>

The end of each line is a “forced line break” symbol. There is one “end of paragraph” symbol at the end of the stanza (line range, in this instance).

- ❖ To change just these “forced line breaks,” using the keyboard shortcut shift+enter.
- ❖ Change each “end of paragraph” symbol to a “forced line break,” individually, following the instructions in the image below.



In the “Find what” box select “End of paragraph” and in the “Change to” box select “forced line break.” Change each symbol individually by using “Find Next” and selecting “Change” (NOT “Change All”). Do this for the end of each line until you reach the end of the stanza, which should remain an “end of paragraph” symbol.

- ❖ Once you have fixed each symbol, click “Done” to make the pop-up box go away

As with formatting paragraphs, you will want to use the formatting that is present before you clear the override. You will not use semantic tags for quotations in the Introduction, even though the quote may be from the volume.

- ❖ Refer to the Style Reference for the full list of Character Styles to use for formatting.
- ❖ Language tags, only Arabic and Hebrew, in order to remove overrides (see Style Reference as needed)
- ❖ For Quoted Line Groups with Caesuras, refer to the Formatting Reference
- ❖ Middle English characters (see Formatting Reference)
- ❖ Ellipses (see Formatting Reference)
- ❖ Backslash between lines: if there are quoted verse lines within a paragraph separated by a backslash [/], make sure there is a space on either side of the backslash



For Quoted Line Groups with Glosses:

- ❖ Highlight the entire glossed phrase and tag it as “Italic.” (Don’t use “gloss” because we don’t use semantic tagging in the apparatus)

and other important Franciscans in London, so he may have belonged to the London house.<sup>14</sup> The prominent Marsh was a protégé and intimate friend of Robert Grosseteste (c. 1175–1253), bishop of Lincoln (1235–53), and both had political influence as spiritual advisors to Henry's Queen Eleanor of Provence, as well as to Henry's sister Eleanor de Montfort and her husband Simon de Montfort.<sup>15</sup>

Side by side with such poetry, however, emerged a different strain of death poetry that sought to come to terms with dying by staging imaginative encounters with death as a material experience.<sup>16</sup> In this version of the Signs of Death, found in MS Harley 7322, dated to the end of the fourteenth century, the approach of death is rendered in the following terms:<sup>17</sup>

Wonne þin eren dinet: and þi nese scharpet. *When your ears fill with din; nose; sharpens*  
 And þin hew dunnet: and þi sennewess starket. *hue darkens; sinews stiffen*  
 And þin eyen synket: and þi tunge foldet. *eyes; speech fails*  
 And þin honde stinket: and þin fet coldet3.

noteworthy, particularly many works are preserved what unwieldy long versions

Long Version Manuscripts

- A: London, British Library
  - Complete; 10 ½ by 7
- L: Oxford, Bodleian
  - Complete; 11 ¾ by 10
- C: London, British Library
  - Complete

Italic (Common)

- Caesura
- Bold
- Italic**
- Bold Italic
- Underline
- Italic Strikethrough
- Subscript
- Superscript
- Fraction
- Arabic
- Hebrew

Finally, fix the Paragraph Style overrides

- ❖ Click into each Quoted Line Group and tag it as the Paragraph Style “Quoted Line Group.”
- ❖ Clear any overrides. Refer to Formatting Reference as needed.
- ❖ Check all formatting against the original document.

Example of Quoted Line Group with Caesuras:

Correctly formatted Quoted Line Grp with “forced line breaks,” 6-space caesura, en-dash in line range, and “end of paragraph” after citation.

And he that haveth this rym iwryten, beo hwat he beo,  
 God, in thisse lyve hyne lete wel itheo,  
 And alle his iveren, bothe yonge and olde,  
 God, heom lete heore orde trewliche her holde,  
 That hi mote togadere come to heveriche blysse,  
 Hwanne hi schullen toparty ut of lyve thisse  
 (lines 697–702)<sup>12</sup>

These lines indicate an original audience of brethren, young and old, in a religious house of canons, monks, or friars. The reference is, however, too general to offer more detail than that.

Note that there is only one “end of paragraph” symbol at the end of each styled paragraph--Don’t add extras!

Example of Quoted Line Group with Glosses:

**Correct Formatting for Quoted Line Group with glosses: “forced line breaks” at end of lines in a stanza, em-dash, “end of paragraph” at end of stanza, tagged italics and footnote number. No extra “end of paragraph” symbols.**

side by side with such poetry; however, emerged a different strain of death poetry, that sought to come to terms with dying by staging imaginative encounters with death as a material experience.<sup>16</sup> In this version of the Signs of Death, found in MS Harley 7322, dated to the end of the fourteenth century, the approach of death is rendered in the following terms:<sup>17</sup>

Wonne þin eren dinet: and þi nese scharpet.	»	<i>When your ears fill with din; nose; sharpens-</i>
And þin hew dunnet: and þi sennewess starket.	»	<i>hue darkens; sinews stiffen-</i>
And þin eyen synket: and þi tunge foldet.	»	<i>eyes; speech fails-</i>
And þin honde stinket: and þin fet coldet3.		
And þin lippes blaket: and þin teth ratilet.	»	<i>blacken; teeth chatter-</i>
And þin hond quaket: and þi þrote rutelet3.	»	<i>rattles (in death)-</i>
— Al to late. al to late. þen is te wayn atte yate.	»	<i>hearse at the gate-</i>
For may þor no man þenne penaunce make. <sup>17</sup>	»	<i>there; then!</i>

### Quoted Line Group with Columns

Use Quoted Line Group - Column when a line group is receiving “facing page” treatment: in other words, a full translation is provided for the entire excerpt and parallels the original language in a column.

- ❖ Separate the quotation into two distinct units: one of the original language and one of the translation. These should still be within the same line group, but don’t make an artificial column with tabs. Have the original language first, followed by the translation.
  - columns will not work if we have the original lang separated from the translation by a tab:

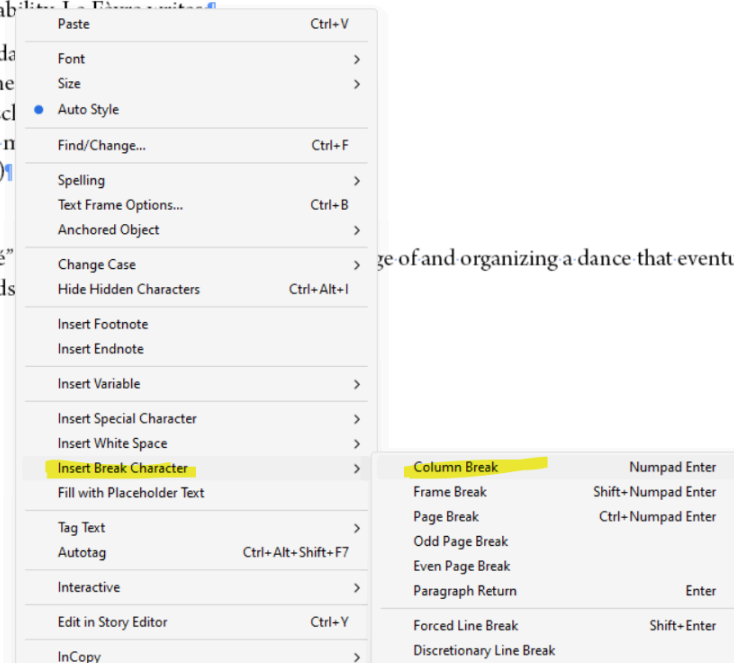
Je fis de Macabré la dance  
 qui toutes gens maine a sa tresche  
 et a la fosse les adresche  
 qui est leur derraine maison.  
 » (lines 3078–81)  
 (I did the dance of Macabré  
 who leads all men to his dance  
 and directs them to the grave,  
 which is their final abode.)<sup>11</sup>

- ❖ Apply Quoted Line Group Column Paragraph Style
- ❖ At the end of the original language, right click > insert break character > column break.

The earliest mention of a “danse macabre” comes from Jean Le Fèvre’s *Le respit de la mort* (1376). In this work, the protagonist (represented as the author himself) is seized by a sudden illness and argues before a tribunal for a *lettre de répit* (letter of continuance) in order to die at a later date. In a passage discussing the illness and death’s inevitability:

Je fis de Macabré la danse  
qui toutes gens maine  
et a la fosse les adresche  
qui est leur derraine maison.  
» (lines 3078–81)<sup>11</sup>

In this passage, “Macabré”  
ally wends its way towards



❖ Now press return and the columns should align correctly.

Je fis de Macabré la danse  
qui toutes gens maine a sa tresche  
et a la fosse les adresche  
qui est leur derraine maison.  
» (lines 3078–81)<sup>11</sup>

(I did the dance of Macabré  
who leads all men to his dance  
and directs them to the grave,  
which is their final abode.)<sup>11</sup>

## Quoted Textual Note

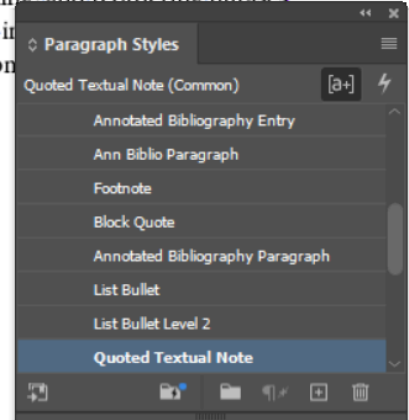
If textual notes from the edition are quoted in an introduction, apply the Quoted Textual Note Paragraph Style.

- ❖ As when formatting paragraphs, fix the formatting in the line before changing the Paragraph Style or removing overrides.
- ❖ Make sure the location of the note is clarified (Line 140), followed by a single tab and then the contents of the note.



IV, omitting the two sections of the text that were in favor of the Lancastrian king, and reordering phrases in many other instances. A word-by-word comparison of R with MS, A, and C is from A or a text very close to it.<sup>67</sup> Setting aside spelling, C has six differences from followed by A or R:

- Line 140 » has *in* in place of *and*
- Line 1321 » adds *joo jo* before *journal* (uncancelled dittography)
- Line 1341 » has *of* in place of second *and*
- Line 1428 » adds *is* before *is* (uncancelled dittography)
- Line 2674 » omits *tan*
- Line 2925 » omits *to make*



## Lists

Note that if you have a heading to a list (or text that introduces the list but isn't a larger subsection heading) you need to use "Body Subsection" in order to apply the correct spacing.

**Bulleted Lists.** See below for an example of an import of a bulleted list with a heading.

wide readership, the number of extant manuscripts is nonetheless noteworthy, particularly as *Destruction* seems to survive in more copies than *Siege* and many works are preserved in a single copy. The majority of manuscripts are of the somewhat unwieldy long version described above, although several of these are incomplete.

### Long Version Manuscripts:

- **A:** London, British Library, MS Additional 36523, fols. 1r-71r
  - Complete; second quarter of fifteenth century
  - 10 ½ by 7 inches
- **L:** Oxford, Bodleian, MS Laud Misc. 622, fols. 1r-21v, 71v-72v
  - Complete; first 680 lines appear at end of MS; dated to around 1400
  - 11 ¾ by 10 ¼ inches
- **C:** London, British Library, MS Harley 4733, fols. 40v-127r
  - Complete except a small gap, lines 4702-4730; around 1460
  - 8 by 5 lines
- **D:** Oxford, Bodleian, MS Digby 230, fols. 195r-223v
  - Complete; middle of fifteenth century
  - 15 ¾ by 10 ½ inches

Previous editions tend to be based on a single manuscript or else collate manuscripts

Correct the formatting one line at a time.

- ❖ Click into the heading (“Long Version Manuscripts,” in this example) and select “Body subsection” Paragraph Style. This corrects the font and whitespace of the list heading.

seems to survive in more copies than *Siege* and many works are preserved in a single copy. The majority of manuscripts are of the somewhat unwieldy long version described above, although several of these are incomplete.

#### Long Version Manuscripts:

- A: London, British Library, MS Additional 36523, fols. 1r-71r
  - Complete; second quarter of fifteenth century
  - 10 ½ by 7 inches
- L: Oxford, Bodleian, MS Laud Misc. 622, fols. 1r-21v, 71v-72v

- ❖ As when formatting paragraphs, fix the formatting in the line before changing the Paragraph Style or removing overrides.
  - Refer to the Style Reference for the full list of Character Styles to use for formatting.
  - Language tags, only Arabic and Hebrew, in order to remove overrides (see Style Reference as needed)
  - Check em-dashes (between clauses) and en-dashes (between number ranges) for correctness (see Formatting Reference for full instructions)
  - Middle English characters (see Formatting Reference)
  - Ellipses (see Formatting Reference)
- ❖ Then click into the first bulleted line and select Paragraph Style “List Bullet” and clear the override. Repeat this for each line of the bulleted list

of manuscripts are of the somewhat unwieldy long version described above, although several of these are incomplete.

#### Long Version Manuscripts:

- A: London, British Library, MS Additional 36523, fols. 1r-71r
  - Complete; second quarter of fifteenth century
  - 10 ½ by 7 inches

- ❖ For bulleted lists that have a second-level hierarchy (aka the lines with the hollow white bullet that are further indented in the example), follow the same steps as above but choose the Paragraph Style “List Bullet Level 2” before clearing the override.
- ❖ Special note: For fractions Formatting Reference for specific instructions.

## Long Version Manuscripts:

- A: London, British Library, MS Additional 36523, fols. 1r–71r
- Complete; second quarter of fifteenth century
- 10 ½ by 7 inches

Example of correctly formatted bulleted list:

- ❖ Note that the paragraph following a bulleted list needs to be assigned the Paragraph Style “Body Subsection” to ensure the correct spacing.

The bulleted list heading and the following paragraph are styled “Body Subsection” to ensure correct whitespace and no extra “end of paragraph” symbols.

incomplete.

## Long Version Manuscripts:

- A: London, British Library, MS Additional 36523, fols. 1r–71r
- Complete; second quarter of fifteenth century
- 10 ½ by 7 inches
- L: Oxford, Bodleian, MS Laud Misc. 622, fols. 1r–21v, 71v–72v
- Complete; first 680 lines appear at end of MS; dated to around 1400
- 11 ¾ by 10 ¼ inches
- C: London, British Library, MS Harley 4733, fols. 40v–127r
- Complete except a small gap, lines 4702–4730; around 1460
- 8 by 5 lines
- D: Oxford, Bodleian, MS Digby 230, fols. 195r–223v
- Complete; middle of fifteenth century
- 15 ¾ by 10 ½ inches

Previous editions tend to be based on a single manuscript or else collate manuscripts from both the long and short versions of the poem. L is notable for the works alongside which *Destruction* appears: Laud 622 also contains *Kyng Alisaunder*, a life of Saint Alexis, Adam Davy’s visions of Edward III, a single-folio account of the Holy Land, and various biblically-inspired material, including “Fifteen Tokens before the Day of Indement.”<sup>19</sup> As Nicole Clifton has suggested, then, the manuscript may serve as a sort of compendium

## List No Bullet

List No Bullet refers to times when we need a list but do not require a visible bullet. This can occur in lists of manuscripts.

- ❖ The heading of the list should receive the Paragraph Style Body Subsection and be followed by a paragraph marker.
- ❖ As when formatting paragraphs, fix the formatting in the line before changing the Paragraph Style or removing overrides.
- ❖ Each entry of the unbulleted list should have a hard return after it, and receive the Paragraph Style List No Bullet.



## Manuscripts:

Oxford, Bodleian Library, MS Selden Supra 53, fols. 148r–58v  
Oxford, Bodleian Library, MS Bodley 221, fols. 53v–62r  
Oxford, Bodleian Library, MS Laud misc. 735, fols. 52r–61r  
Cambridge, Trinity College, MS R.3.21, fols. 278v–84r  
London, British Library, MS Harley 116, fols. 129r–40v  
Coventry, Coventry Archives, Acc. 325/1, fols. 70rb–74vb  
San Marino, Huntington Library, MS EL 26.A.13, fols. 1r–12v  
Rome, English College, AVCAU MS 1405, fols. 111r–21r (82 stanzas only, omits 7 and 52)  
New Haven, Yale University, Beinecke Library, MS 493, fols. 51v–60v

## Numbered Lists

Numbered lists generate numbers automatically, and function much like bulleted lists.

- ❖ The preceding paragraph should end with a hard return.
- ❖ Each numbered entry in the list will be its own paragraph. As when formatting paragraphs, fix the formatting in the line before changing the Paragraph Style or removing overrides.
- ❖ Apply the Paragraph Style List Numbers
- ❖ After the list, the next body paragraph should receive the Body First Paragraph Style.

Anglo-Saxon king, a king to whom Henry III traced his ancestry (see Fairs, *The History of Saint Edward*, trans. Fenster and Wogan-Browne, p. 12). What follows is a summary of the content by section:¶

1. Alfred was wise in law and in words, powerful, and loved God's work.¶
2. Alfred spoke wise words to the people.¶
3. God is the supreme King.¶
4. A king must be intelligent and learned.¶
5. Nobles must judge justly; knights must keep order, defend land, keep peace.¶
6. Education is beneficial; ignorance is not.¶
7. Wealth is worthless without wisdom and friends.¶
8. One's situation can change for the better; God gives us our destiny.¶
9. Strive in youth to gain wealth for old age and for God.¶
10. Many expect long life, but only God knows when a death will occur.¶
11. Property is temporary and from God. Avoid pride over it.¶
12. Do not trust in wealth and gain God's anger; it would be better not to have been born.¶
13. Wit and wisdom are better than wealth.¶
14. Keep sorrow to yourself; do not give an advantage to your enemy.¶
15. Marry a good wife; choose character over beauty.¶
16. Do not share private thoughts with your wife; she'll disparage you before your enemies.¶
17. Choose and train a wife well. She should work hard; the husband should be her master.¶
18. Woman gives cold counsel. Do not listen to your wife, yet a good woman is a good thing.¶
19. Beware of false friends.¶
20. Shun bad habits. Instead, be beloved, acquire friends; thereby be fortunate and able to travel.¶
21. Everything is transitory, so follow Christ's will, as Solomon counseled.¶
22. Do not blab everything before anyone; be discreet.¶
23. Teach your child good habits. He'll be a comfort or a scourge in your old age.¶

The third to fifth sections of the Jesus 29 *Proverbs* establish the outlook on social order that one finds

## Bibliography Entries

---

Occasionally introductions will contain bibliography entries. Any list of bibliography entries should be formatted within a bulleted list.

See below for a sample of what a bibliography entry with annotation looks like on import

tifies as defining the danse macabre tradition: social satire, the idea that before death all are equal, and a confrontation between the living and the dead. These are as follows:

- John Lydgate, "Death's Warning to the World" (DIMEV 4905)

Composed by John Lydgate and drawn partly from the Fall of Princes, this poem consists of eight stanzas of seven decasyllabic lines rhyming ababbcc (otherwise known as rhyme royal). It asks readers to imagine a personified Death (in two of its manuscripts it is accompanied by large-scale illustrations of Death) and exhorts them to "lerne for to dye." It thus connects the emphasis on death as a material force with the didacticism common in late medieval death poetry and so demonstrates Lydgate's interest in poetry about death elsewhere in his oeuvre.

» In the space of this introduction we can only briefly recount the conflict's vicis-

- ❖ In the bibliography entry (John Lydgate, "Death's Warning") add in any formatted needed, as you would with a Body paragraph:
  - Refer to the Style Reference for the full list of Character Styles to use for formatting.
  - Language tags, only Arabic and Hebrew, in order to remove overrides (see Style Reference as needed)
  - Check em-dashes (between clauses) and en-dashes (between number ranges) for correctness (see Formatting Reference for full instructions) Middle English characters (see Formatting Reference)
  - Ellipses (see Formatting Reference)
  - Backslash between lines: if there are quoted verse lines within a paragraph separated by a backslash [/], make sure there is a space on either side of the backslash
- ❖ Click into the bibliography entry and select the Paragraph Style "Annotated Bibliography Entry."

- John Lydgate, "Death's Warning to the World" (DIMEV 4905)

Composed by John Lydgate and drawn partly from the Fall of Princes, this poem consists of eight stanzas of seven decasyllabic lines rhyming ababbcc (otherwise

- ❖ Repeat as needed for all bibliography entries



tifies as defining the danse macabre tradition: social satire, the idea that before death all are equal, and a confrontation between the living and the dead. These are as follows:

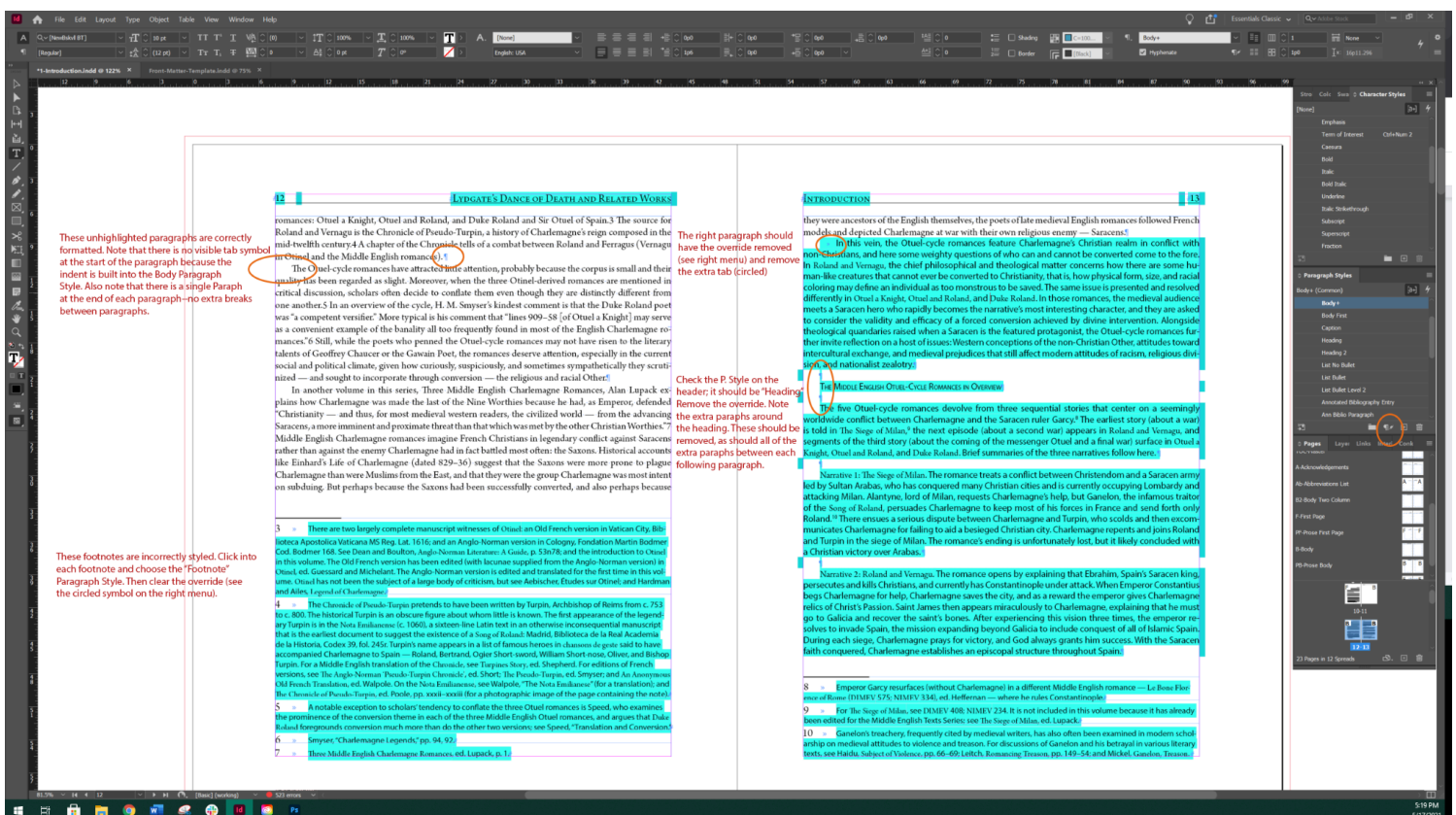
- John Lydgate, “Death’s Warning to the World” (DIMEV 4905)

Composed by John Lydgate and drawn partly from the Fall of Princes, this poem consists of eight stanzas of seven decasyllabic lines rhyming ababbcc (otherwise known as rhyme royal). It asks readers to imagine a personified Death (in two of its manuscripts it is accompanied by large-scale illustrations of Death) and exhorts them to “lerne for to dye.” It thus connects the emphasis on death as a material force with the didacticism common in late medieval death poetry and so demonstrates Lydgate’s interest in poetry about death elsewhere in his œuvre.

In the space of this introduction we can only briefly recount the conflict’s vicis-

- ❖ Note that there are no extra “end of paragraph” symbols added in to create whitespace; the correct whitespace is created by the paragraph style.

See the example below for what a typical two-page spread in an in-progress introduction may look like.



## **Final Pagination Adjustment before Moving on to the next text in a Book**

---

First, make sure that the hashtag that indicates the end of the text appears after the final punctuation on the page. See Formatting Reference for more details.

Pagination should be more or less set before you move onto a new document in a Book. Refer to the Formatting Reference for more information about setting pagination once your document is complete.