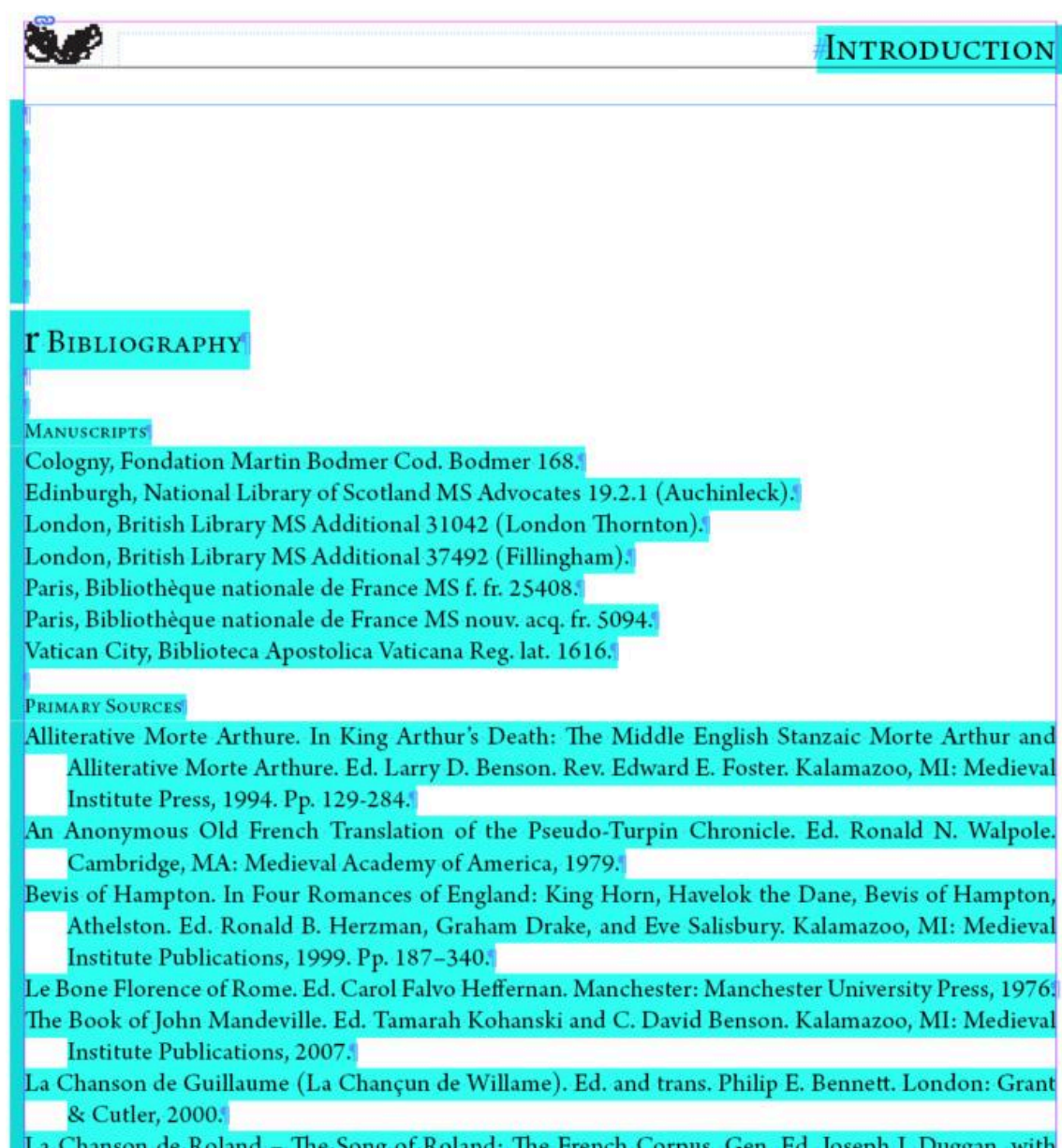


(refer to 2. Initial Steps for all Documents prior to beginning the explanatory notes)

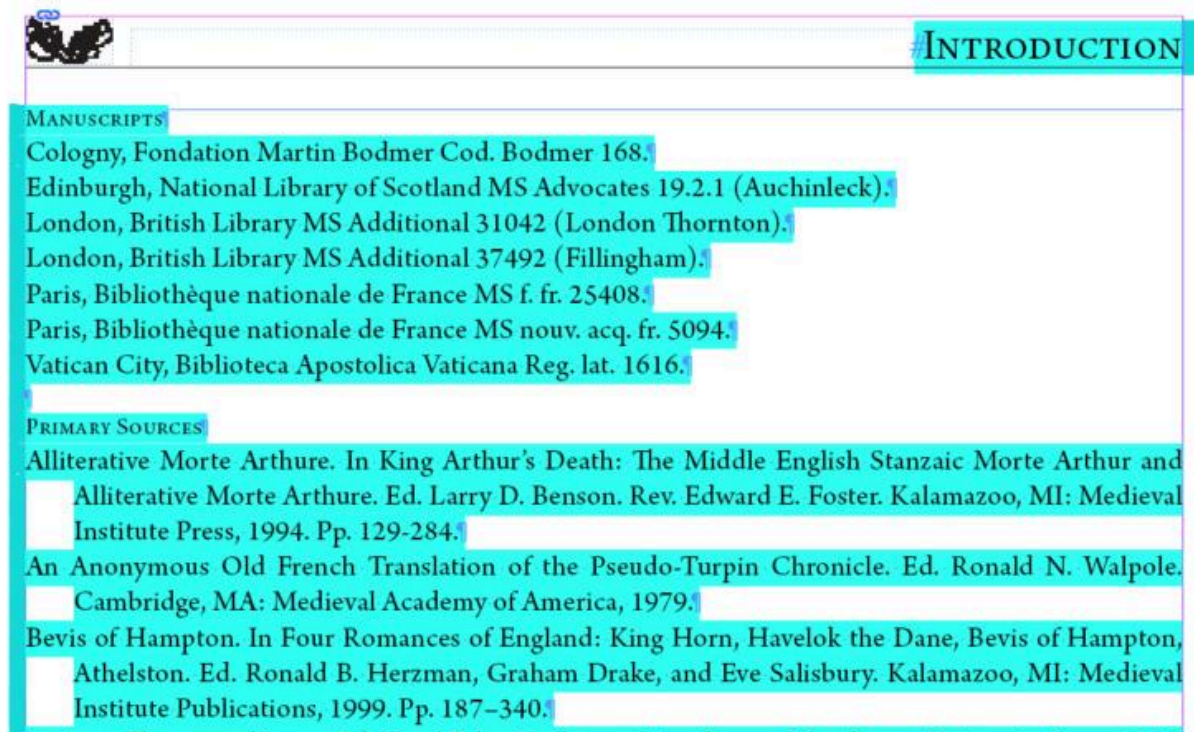
Read the *entire* instructions before you try to follow them. Knowing where you are going will help

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.

This is an example of what your text may look like on import:



First, delete the heading (r Bibliography) and extra “end of paragraph” symbols. Note that the text begins at the very top of the textbox.



Fix the Headings first.

- ❖ A Bibliography should have 3 headings: Manuscripts, Primary Sources, and Secondary Sources.
- ❖ Make sure there is an “end of paragraph” symbol at the end of the heading and then click into it.
- ❖ Select “Heading”
- ❖ Remove the override

	INTRODUCTION
MANUSCRIPTS	
Cologne, Fondation Martin Bodmer Cod. Bodmer 168.	
Edinburgh, National Library of Scotland MS Advocates 19.2.1 (Auchinleck).	
London, British Library MS Additional 31042 (London Thornton).	
London, British Library MS Additional 37492 (Fillingham).	
Paris, Bibliothèque nationale de France MS f. fr. 25408.	
Paris, Bibliothèque nationale de France MS nouv. acq. fr. 5094.	
Vatican City, Biblioteca Apostolica Vaticana Reg. lat. 1616.	
PRIMARY SOURCES	
Alliterative Morte Arthure. In King Arthur's Death: The Middle English Stanzaic Morte Arthur and	
Alliterative Morte Arthure. Ed. Larry D. Benson. Rev. Edward E. Foster. Kalamazoo, MI: Medieval	
Institute Press, 1994. Pp. 129-284.	

Once the headings are fixed, go back to the beginning of the document and format line by line.

- ❖ Every single bibliography entry should be styled as Paragraph Style “Bibliography Entry.”
- ❖ Before removing the override, edit the formatting of the note. There may be instances of bold or italic (or perhaps other formatting) that also need to be added in before you remove the style overrides. We have a range of **Character Styles** that merely apply formatting and do not include a semantic designation (such as **Italic**, **Bold**).
- ❖ Make sure the dashes used between clauses are em-dashes (alt+shift+-)

Use em-dashes with a space on either side of the dash to separate clauses in text. The dash in the block quote is an em-dash. The dash in the paragraph is not.

[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

- ❖ Make sure all number ranges use en-dashes (alt+-)

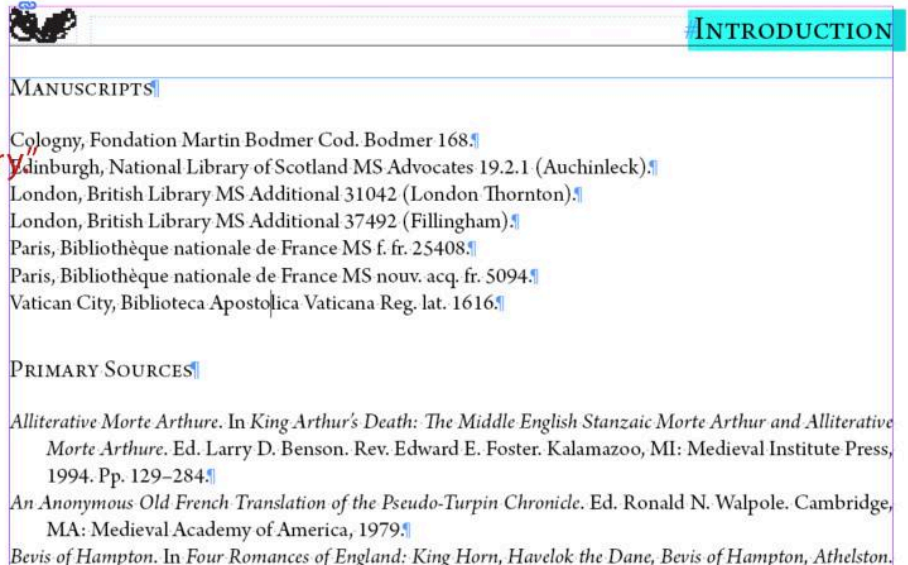
FN 5: en-dash
FN 6: not an en-dash

5. *The Gallic War* 7.77.13–14, trans. Edwards.
6. On Caesar and barbarians, see Mannetter, “Narratology in Caesar,” pp. 1-54; Barlow, “Noble Gauls”; Johnston, “Nostris and ‘The Other(s)’”; and Schadee, “Caesar the Ethnographer.”

- ❖ There may be other special characters, such as medieval letter forms, superscripts, or subscripts--refer to the Special Characters document for instructions.

- ❖ If an author has multiple works cited, their name on all entries after the first one have been replaced with three em-dashes. You will need to replace those three em-dashes with two tabs, then apply the Bibliography Ibid Character Style.
- ❖ There are rarely ellipses in bibliography entries, but if there are, make sure that it is a 3-dot ellipses, not 4.

The first heading begins at the top of the textbox. All headings are styled "Heading." Each bib entry is styled "Bibliography Entry." Titles are italicized and page ranges are en-dashes. There is a single "End of paragraph" symbol after each paragraph style--this is the correct white-space. Do not add extra!



The screenshot shows a document with a light blue header bar containing the word "INTRODUCTION" in white capital letters. Below the header, the document is divided into two main sections: "MANUSCRIPTS" and "PRIMARY SOURCES". The "MANUSCRIPTS" section lists several entries with their locations and manuscript numbers, such as "Cologny, Fondation Martin Bodmer Cod. Bodmer 168." and "London, British Library MS Additional 31042 (London Thornton)". The "PRIMARY SOURCES" section lists entries with their titles and editors, such as "Alliterative Morte Arthure. In King Arthur's Death: The Middle English Stanzaic Morte Arthure and Alliterative Morte Arthure. Ed. Larry D. Benson. Rev. Edward E. Foster. Kalamazoo, MI: Medieval Institute Press, 1994. Pp. 129-284." and "An Anonymous Old French Translation of the Pseudo-Turpin Chronicle. Ed. Ronald N. Walpole. Cambridge, MA: Medieval Academy of America, 1979."

MANUSCRIPTS

Cologny, Fondation Martin Bodmer Cod. Bodmer 168.
 Edinburgh, National Library of Scotland MS Advocates 19.2.1 (Auchinleck).
 London, British Library MS Additional 31042 (London Thornton).
 London, British Library MS Additional 37492 (Fillingham).
 Paris, Bibliothèque nationale de France MS f. fr. 25408.
 Paris, Bibliothèque nationale de France MS nouv. acq. fr. 5094.
 Vatican City, Biblioteca Apostolica Vaticana Reg. lat. 1616.

PRIMARY SOURCES

Alliterative Morte Arthure. In *King Arthur's Death: The Middle English Stanzaic Morte Arthure and Alliterative Morte Arthure*. Ed. Larry D. Benson. Rev. Edward E. Foster. Kalamazoo, MI: Medieval Institute Press, 1994. Pp. 129-284.
An Anonymous Old French Translation of the Pseudo-Turpin Chronicle. Ed. Ronald N. Walpole. Cambridge, MA: Medieval Academy of America, 1979.
Bevis of Hampton. In *Four Romances of England: King Horn, Havelok the Dane, Bevis of Hampton, Athelston*.

- ❖ In rare cases, there will be long URLs that will be difficult for InDesign to handle. This is because we do not apply automatic hyphenation in the Bibliography Entry Paragraph Style. If the URL is too long to fit on the line it is on, InDesign will try to push the entirety of that URL to a line where it can display all together without hyphenation. If the URL is longer than around 108 characters, there will not be a place for the entire URL to display, which confuses InDesign. It pushes the URL, as well as anything after it, into the void of overset text, no matter how many pages you add and thread together.

Ex. The URL

"<https://venn.lib.cam.ac.uk/cgi-bin/search-2018.pl?sur=Dew&suro=c&fir=John&firo=w&cit=&cito=c&c=all&z=all&tex=&sye=1483&eye=1500&col=GonH&maxcount=50>" is too long for InDesign to handle. When you first import the bibliography, it will look scary:

Adams, Tracy. "Printing and the Transformation of the Middle English Romance." *Neuphilologus* 82, no. 2 (1991): 201–312.

—. "Noble, wyse and grete lord, gentylman and marchaunte": Cantor's Prologue as Context for *Merchaunte Peres*. *Peres* 22, no. 2 (2005): 53–763.

Albani, Suzanne Conklin. *Hele in the East: European Representations of Helen and the Orient 1100–1450*. Ithaca, NY: Cornell University Press, 2009.

Alberghin, Jennifer. "A Keyne only: The Problem of Female Socialization in William Cantor's *Merchaunte Peres* and *Elegance*." *Studies in the Age of Chaucer* 44 (2022): 547–572.

Archibald, Elizabeth, Megan G. Leitch, and Corinne Stauden, eds. *Romance Rewritten: The Evolution of Middle English Romance: A Tribute to Helen Cooper*. Cambridge: D. S. Brewer, 2018.

Barnes, Caroline. "Chivalry, Pageantry and Merchant Culture in Medieval London." In *Hereditary Pageantry and Social Display in Medieval England*. Ed. Peter Coles and Maurice Keen. Woodbridge: Boydell, 2002. Pp. 219–42.

Berlin, Anne Clark. "Translation, Self-Representation, and Statecraft: Lady Margaret Beaufort and Cantor's *Merchaunte Peres* (1489)." *Esays in Medieval Studies* 22 (2005): 53–663.

Blades, William. *The Biography and Typography of William Cantor, England's First Printer*. London: Tribune, 1872.

Boken, N. F. *Cantor and His World*. London: André Deutsch, 1948.

—. ed. *Cantor's Own Press*. London: André Deutsch, 1973.

—. *William Cantor and English Literary Culture*. London: Hamledon Press, 1991.

Boccardin, Diana. *Merch of Courtesy*. Hamden, CT: Archon, 1975.

—. "William Cantor's Chivalric Romance and the Burgundian Renaissance in England." *English Studies* 57, no. 1 (1976): 1–102.

—. *The Lady in the Tower: Medieval Courtesy Literature for Women*. Hamden, CT: Archon, 1983.

Brown-Grant, Rosalind. *French Romance of the Late Middle Ages: Gender, Morality and Genre*. Oxford: Oxford University Press, 2008.

—. "Adolescence, Anxiety and Amusement in Versions of *Percy et Yvonne*." *Cahiers de médiologie médiévale et humaniste* 20 (2010): 59–70.

—. "Narrative Style in Burgundian Prose Romances of the Late Middle Ages." *Romance* 130 (2012): 355–402.

Burke-Sevier, J., ed. *Middle Ages*. Vol. 1. Ed. J. Burke-Sevier. New Haven: Connecticut Academy of Arts and Sciences, 1967.

Studio 41, no. 11 (2011): 21–34.

Cops, Christopher. *The Last Kingdom of Burgundy: A Phoenix Revisited*. New York: Dodd, Mead & Company, 1987.

Cotton, William T. "Fidelity, Suffering, and Honor in *Percy et Yvonne*." In *Chivalric Literature: Europe in Relation between Literature and Life in the Late Middle Ages*. Ed. Larry D. Benson and John Leyland. Studies in Medieval Culture 14. Kalamazoo, MI: Medieval Institute Publications, 1980. Pp. 91–100.

De Waele, Jacqueline. *Shelton's Daughters: Writing and Discovering the Sonnet Women in Medieval French Epic*. New York: Garland, 1998. *Reprint*. London: Routledge, 2015.

Denoon, Richard A. *Biography of William Cantor: The First English Editor, Printer, Merchant, and Translator*. London: Frederick Muller, 1976.

Denon, Eve. "Blasphème ou l'apprentissage de la royauté." In *Le Figure du roi: actes du colloque du Centre d'études médiévales et dialectales de Lille 3, 24–26 Septembre 1998*. Ed. Marie-Michèle Castellan. Vol. 1. *Essai d'histoire et de géographie* 17. Lille: Université Charles de Gaulle, 1999. Pp. 91–101.

Doppen, Joanne M. "Translation Techniques in the Romances of William Cantor." Ph.D. Dissertation: University of Pennsylvania, 1991.

338

VOLUME TITLE

Dew, John. In A Cambridge Alumni Database. Compiler John Venn and A. B. Emken. University of Cambridge. Online at <https://www.cam.ac.uk/ug-his/search/2018>

INTRODUCTION

339

- ❖ To fix this, you will need to add a break in the URL to allow the text to wrap across lines. Add a space after the last character you can see in the URL. This should be 108 characters into the URL.

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.