

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

INTRODUCTION

TEXTUAL NOTES TO ROLAND AND VERNAGU

1 Romance begins incomplete. See RV Introduction, pp. 27–28, for estimated number of lost lines and their narrative content.

17 was an emperour. So BW, H. MS: he is written between time and was, omitted with three dots below the word.

28 douhti. So MS, BW, H: douōti.

65 of. MS: of inserted above the line between sent and hem.

123 thurth. So MS, BW, H: þurch.

162 nought. MS: nouōt written in superscript over comest.

172 wil. So MS, BW, H: will.

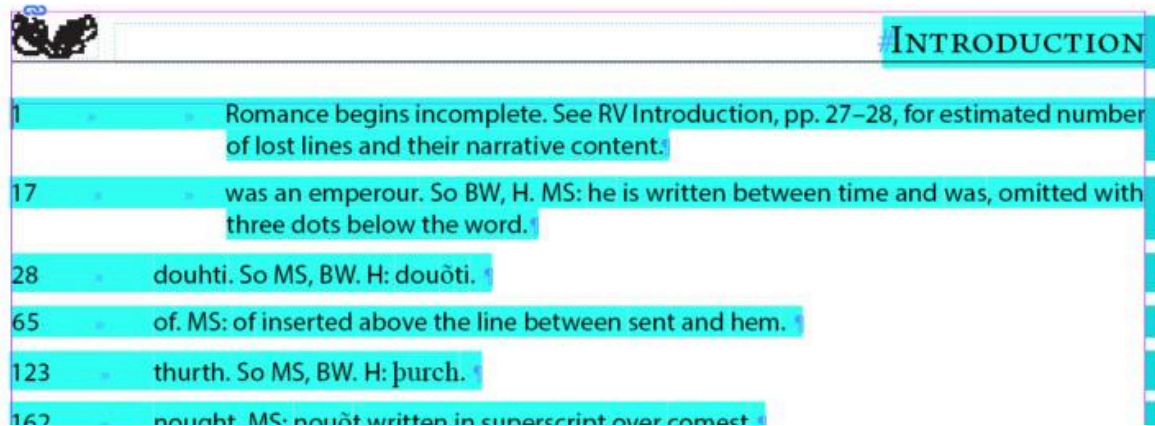
175 schalt. So MS, BW, H: shalt.

179 Jamis. So BW, H: lames. MS: Scribe initially wrote James, then cancels e and inserts i above the word.

206 thurth. So MS, BW, H: þurch.

213 everichon. So MS, BW, H: eurichon.

First, delete the heading and the extra “end of paragraph” spaces at the start of the document. Note that the text begins at the very top of the textbox.



Work from the start of the document to the end, formatting as you go.

Headings:

- ❖ If the Textual Notes have multiple sections and headings, you will use Paragraph Style “Heading” or “Heading 4” for each heading.
 - Heading is used when there is a headnote before the first note
 - Heading 4 is used when there is not a headnote before the first note
 - Prose uses a lot of headings, since headings are used to mark the paragraph numbers that notes are coming from. These should be formatted as Chapter ##, Paragraph ##.
- ❖ Make sure there is an “end of paragraph” symbol at the end of the heading and then click into it.
- ❖ Select the correct heading Paragraph Style
- ❖ Remove the override



INTRODUCTION

POEM MORALE

Poema Morale begins in the voice of an old man who regrets his sinful, "worthless" life, but the voice is soon succeeded by that of a preacher and moralist, who offers remonstrances and counsel to every Christian who dwells in the fallen state of mankind. It is a long poem filled with warnings that sometimes seem repetitive and rambling. A thoughtful structure does exist, however, becoming clear when the Jesus scribe's indicators are closely attended to. Punctuation occurs in nearly every line, suggesting a preacher's cadence of oral delivery.

For Headnotes you have two choices of Paragraph Style:

- ❖ **Body First:** Use this for the first paragraph of a headnote and for abbreviations because it does not indent
- ❖ **Body:** Use this for every paragraph in a headnote except the first
- ❖ Refer to the Introduction Instructions, "How to Format a Paragraph" for how to format headnotes.
- ❖ If there are complicated headnotes, you may need to use additional paragraph styles – refer to relevant sections in the introduction instructions.

Format each Textual Note fully before moving on to the next note

- ❖ Click into the first paragraph of the note and choose **Textual Note Entry**.
- ❖ Before removing the override, edit the formatting of the note.
 - Language tags: Arabic or Hebrew (see Style Reference for full list)
 - Any other formatting that is covered by pure formatting tags with no semantic meaning (see the Style Reference, Character Styles – just formatting)
 - 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)
 - Catchphrases that include multiple complete lines will include a backslash [/] separating the lines. In these instances, make sure there is a space on either side of the backslash.
 - Ex: Explanatory / Note, not Explanatory/Note
- ❖ If there is still an override on the paragraph, remove the it by clicking the override clear button or alt+click next to the name **Textual Note Entry**+

Fix spacing between line numbers and the beginning of the text of the note.

- ❖ Generally, this involves deleting any extra spaces and inserting 1 tab.
 - Textual Notes for prose texts will not have line numbers alongside the left margin; they start with the catchphrases. In most cases, you'll need to insert 1 tab at the beginning of the note for it to align properly.

Sample of correctly formatted Textual Notes:

The first t-note begins at the top of the textbox (blue line).

Numbers align left with a single tab between the number and the start of the note. Catchphrases and variants are tagged “*Italic*” C. Style. Any subscripts are tagged as “Subscript” C. Style. The dash for the page range in note 1 is an en-dash.

Note that there is a single “end of paragraph” mark at the end of each note. This is correct--the Paragraph Style “Textual Note Entry” provides the correct whitespace between notes. Don’t add extra!

All ME characters have been changed using Glyphs, and there are no overrides.

INTRODUCTION	
1	Romance begins incomplete. See RV Introduction, pp. 27–28, for estimated number of lost lines and their narrative content.
17	was an emperour. So BW, H. MS: <i>he</i> is written between <i>time</i> and <i>was</i> , omitted with three dots below the word.
28	<i>douhti</i> . So MS, BW, H: <i>douhti</i> .
65	<i>of</i> . MS: <i>of</i> inserted above the line between <i>sent</i> and <i>hem</i> .
123	<i>thurth</i> . So MS, BW, H: <i>purch</i> .
162	<i>nought</i> . MS: <i>nougt</i> written in superscript over <i>comest</i> .
172	<i>wil</i> . So MS, BW, H: <i>will</i> .
175	<i>schalt</i> . So MS, BW, H: <i>shalt</i> .
179	<i>Jamis</i> . So BW, H: <i>Iames</i> . MS: Scribe initially wrote <i>James</i> , then cancels <i>e</i> and inserts <i>i</i> above the word.
206	<i>thurth</i> . So MS, BW, H: <i>purch</i> .
213	<i>everichon</i> . So MS, BW, H: <i>eurichon</i> .
214	<i>thurth</i> . So MS, BW, H: <i>purch</i> .
242	<i>grene</i> . MS: final <i>e</i> in <i>grene</i> is superscripted.
261	<i>Biside</i> . So MS, BW, H: <i>Beside</i> .
262	<i>thurth</i> . So MS, BW, H: <i>purch</i> .
264	<i>frouit</i> . So MS, BW, H: <i>front</i> .

Sample of correctly formatted Textual Notes for a Prose text:

appear in his print.

CHAPTER 1, RUBRIC

- » *Chapter 1*. So BL. The rubrics in BL are not numbered.
- » *Here*. So BL. A leaf has been inserted preceding Caxton’s text — a title page on which is printed his colophon. The type belongs to the eighteenth century, when the book was rebound.

CHAPTER 1, PARAGRAPH 1

- » *In*. So BL. First letter is an enlarged capital.
- » 1271. So BL: *MCClxxi*.
- » *that men calle Dyane*. This phrase does not appear in BN1. See Explanatory Note.
- » *gladnes and joye*. So BL. BN1, L: *feste*.
- » *bothe*. So BL. BN1, L: *que lune ne pouoit estre sans laultre* [that the one could not be without the other].

- ❖ Make sure there is only one “end of paragraph” symbol at the end of each note and no extra hard returns between notes.

Notes with Multiple Paragraphs

- ❖ If the note has a second (or more) paragraph, use the Paragraph Style: Textual Note Multi Paragraph for any additional paragraphs – not for quotations or paragraphs after quotations.

- 116 » *Help heer to make of werre.* So MS. C: *Help here to make of werre.* A: *Hel here to make of werre.* R: *here of warre to make*, with an unknown word erased from the beginning.[¶]
- Wakelin (“Occasion, Author, and Readers,” p. 267) is correct to observe that this is not, as D&A suggest (pp. xvii–xviii), a reference to the ascension of King David to the throne of Israel, but instead a reference to the patron saint of Wales, St. David the Confessor. However, Wakelin errs in suggesting that the poet nevertheless “seems to confuse” the two figures by referring to the *kyngis court*. St. David’s 1 March feast day celebrates both the life and the death of the saint (when he was called to the court of his king, i.e., God).[¶]

The second paragraph has a built in indentation, so you don’t need to add additional tabs.

- ❖ Follow the same formatting instructions as for Textual Note Entry, above.

Notes with Quotations

Block Quotes [quoted prose]

- ❖ Use the Notes Block Quote Paragraph Style [in the Explanatory Notes folder] for all prose block quotes in textual notes.

as D&A suggest (pp. xvii–xviii), a reference to the ascension of King David to the throne of Israel, but instead a reference to the patron saint of Wales, St. David the Confessor. However, Wakelin errs in suggesting that the poet nevertheless “seems to confuse” the two figures by referring to the *kyngis court*. St. David’s 1 March feast day celebrates both the life and the death of the saint (when he was called to the court of his king, i.e., God).[¶]

Because the “structure of the sentence is not clear,” D&A term “the whole vision . . . extremely hazy” (p. 111n13–16). This implication may be due to their reading of *anende* in line 10 as *an ende*, which does indeed strain the grammar. Repaired, however, the vision seems quite clear: the poet calls for blessings upon the Virgin Mary, who comes into the procession alongside her son, accompanied by the uncountable flights of arrayed angels that they command. Nall argues that the poet goes beyond this, attempting to identify Henry VI with Christ in this imagery (*Reading and War*, pp. 125–29).[¶]

- ❖ Note that the white space is built into the Paragraph Style. Do not add extra spacing or tabs.
- ❖ Follow the same formatting instructions as for Textual Note Entry, above.

Quoted Verse

- ❖ Use Notes Line Group Paragraph Style [in the Explanatory Notes folder] for all verse quotations in textual notes
- ❖ 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)¹²

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
- ❖ Follow the same formatting instructions as for Textual Note Entry, above.

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)

of the saint (when he was called to the court of his king, i.e., God).¶

The canonys, the bumbard, and the gunne,	»	<i>cannons; bombard; gun-</i>
Thei bloweth out the voys and stonys grete,	»	<i>sound and large stones-</i>
Thorgh maste and side and other be thei runne.	»	<i>mast; hull-</i>
In goth the serpentyne aftir his mete.	»	<i>serpentine; target-</i>
The colvernye is besy forto gete	»	<i>coulouvre-</i>
An hole into the top. And the crappaude	»	<i>top [of the ship]; crappaude-</i>
Wil in. The fouler eek wil have his laude.	»	<i>veuglaire also; praise-</i>

(lines 280–86)¶

- » The poet foreshadows his text’s integral interest in establishing a proper order for the realm — explicit in the ordering of its military forces, implicit in the unification of Yorkists and Lan-

- ❖ Line numbers will appear at the end of the quote, formatted as above.

- ❖ Note the forced line break between the final line of verse and the line citation and the end of paragraph symbol after the citation.

Formatting paragraphs after a quotation, both block quote and line group

- ❖ If there is a paragraph after any type of quotation in the textual notes, use the Paragraph Style: Textual Note After Quote
- ❖ Add one tab between the margin and the start of the paragraph in order to align it correctly
- ❖ Follow the same formatting instructions as for Textual Note Entry, above.

the cannonys, the bombard, and the gunne,	»	cannons, bombard, gun
Thei bloweth out the voys and stonys grete,	»	sound and large stones
Thorgh maste and side and other be thei runne.	»	mast; hull
In goth the serpentyne aftir his mete.	»	serpentine; target
The colveryne is besy forto gete	»	coulvrine
An hole into the top. And the crappaude	»	top [of the ship]; crapaudeau
Wil in. The fouler eek wil have his laude.	»	veuglaire also; praise
(lines 280–86)		
» The poet foreshadows his text’s integral interest in establishing a proper order for the realm — explicit in the ordering of its military forces, implicit in the unification of Yorkists and Lancastrians under the king’s rule — by presenting the arrival of the angels according to their own hierarchy and under their own royal command (see note to lines 9–15, above). The tradition of the nine orders of the angels on which he relies extends back to the popular fifth-century work <i>De coelesti hierarchia</i> [<i>On the Celestial Hierarchy</i>], by Pseudo-Dionysius the Areopag-		

After the final paragraph of the explanatory note, adjust the spacing between it and the next note

- ❖ Make sure there is only one “end of paragraph” symbol at the end of each note and no extra hard returns between notes.

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.